

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

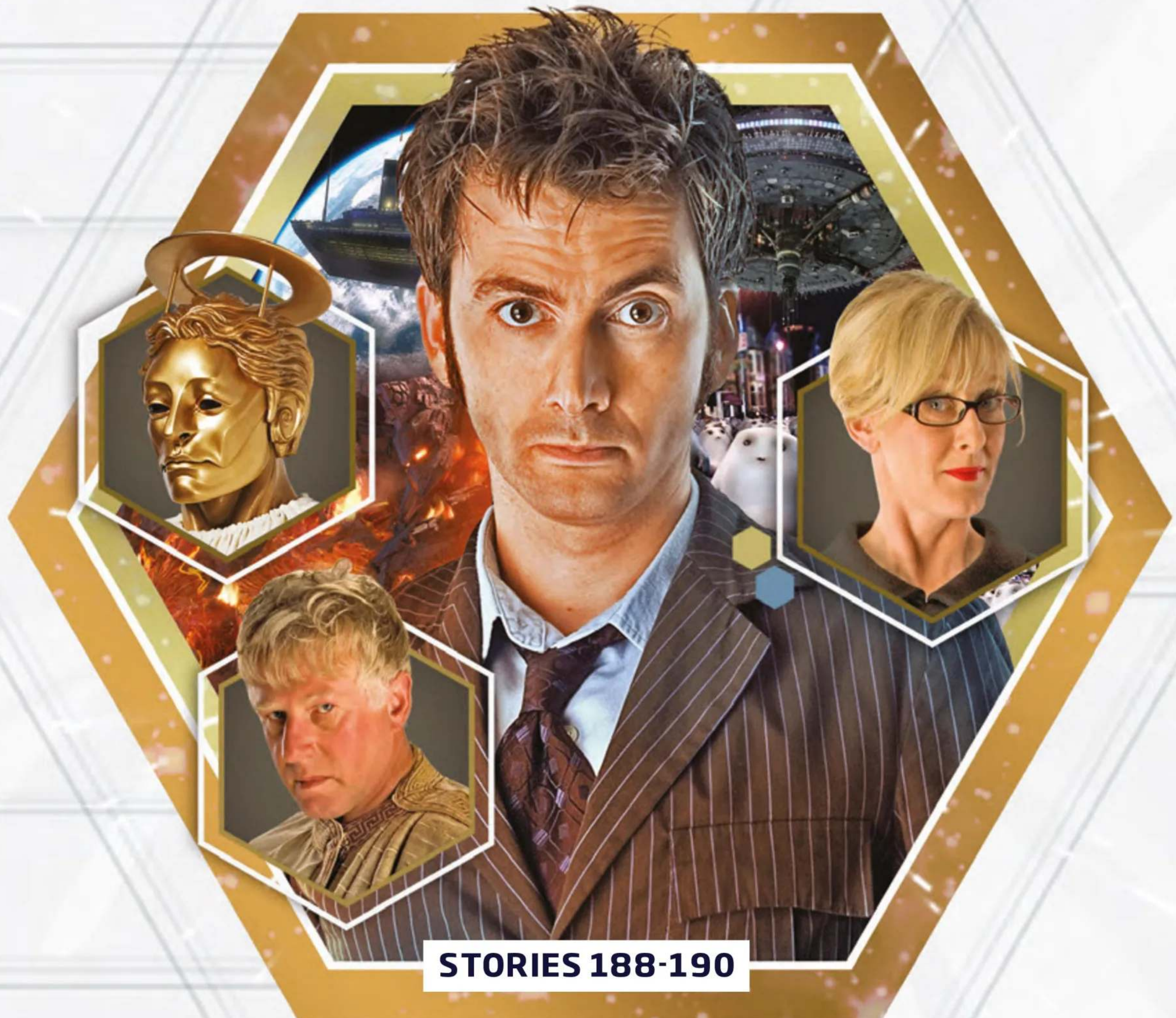
BBC

DOCTOR WHO



THE **TENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 188-190

VOYAGE OF THE DAMNED,
PARTNERS IN CRIME
AND THE FIRES OF POMPEII





BBC

DOCTOR WHO

THE COMPLETE HISTORY



VOYAGE OF THE DAMNED

PARTNERS IN CRIME

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ASSISTANCE
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CARS
ALL CALLS
OPEN

'THAT ONE OF THE WORLD'S
MOST FAMOUS POP SINGERS
WANTED TO APPEAR IN
DOCTOR WHO IS TESTAMENT
TO HOW POPULAR THE SHOW
HAD BECOME.'

Welcome

During his stewardship of *Doctor Who* during the 1980s, flamboyant producer John Nathan-Turner is said to have likened the programme to *The Morecambe & Wise Show*, in that many actors and personalities wanted to appear. At the time, some serious-minded fans took this comparison as an insult, that *Doctor Who* had become little more than light-entertainment farce rather than science-fiction scares.

It's a comparison that's easy to take out of context – Nathan-Turner was alluding to *Doctor Who*'s status as a national treasure, much like the beloved Eric and Ernie. Its pull was such that a wide variety of performers were keen to appear, often for the kudos it afforded them with their children and because *Doctor Who* was fun and a little bit different from the run-of-mill dramas in which actors would routinely appear.

It's an attraction that followed *Doctor Who* into its modern incarnation in 2005, the success and renewed high-profile of the show bringing a diverse range of actors and actresses who were keen to add *Doctor Who* to their CV. And then came *Voyage of the Damned* [2007 – see page 6] and Kylie Minogue.

That one of the world's most famous pop singers and actresses wanted to appear in *Doctor Who* is testament to just how popular and acclaimed the show had become by 2007, the hard work of the Cardiff production team paying off handsomely.

The attention that *Voyage of the Damned* attracted saw the 2007 *Doctor Who*



Left:
Catherine
Tate returned
as Donna
Noble in the
2008 series.

Christmas Special soar to some of the series' highest-ever ratings, and it was the perfect launch pad for the spring début of the 2008 series. With it came the return of Catherine Tate as Donna Noble, Russell T Davies' production team having previously assumed a star of Tate's standing would be too busy or simply not interested in a full-time TARDIS residency. But that's the lure of *Doctor Who*.

Tate's return in *Partners in Crime* [2008 – see page 64] also saw Sarah Lancashire guest-star as villain Miss Foster, a role she admitted was considered the “coolest” thing she'd ever done by her eldest sons. And for *The Fires of Pompeii* [2008 – see page 104], two guest actors are perfect examples of how *Doctor Who* sometimes entwines itself around your life in unexpected ways. Karen Gillan, appearing as a Soothsayer, would go on to play companion Amy Pond from 2010-12, while Peter Capaldi as Caecilius fulfilled a lifelong ambition to appear in *Doctor Who*.

I wonder what happened to him...?

Mark Wright – Editor



VOYAGE OF THE DAMNED

▶ STORY 188

The TARDIS collides with another spaceship – the *Titanic*. As a stowaway on board, the Doctor soon discovers that the ship is on a collision course with Earth. With help from his new friend Astrid Peth, the Doctor must avert disaster before time runs out...



VOYAGE OF THE DAMNED

STORY 188

'IT MAY SEEM INCONGRUOUS
THAT THE DOCTOR KNOWS BOTH
KYLIE AND HER LOOKALIKE
ASTRID PETH.'

Introduction

The *Christmas Invasion* [2005 – see Volume 51] kicked off a seasonal tradition – with many consecutive Christmas Days, from then on, featuring a festive *Doctor Who* adventure.

But no matter how long this tradition were to persist, it would take quite some time before the Doctor rivalled the number of Christmas broadcasts racked up by Queen Elizabeth II. By the time *Voyage of the Damned* aired in 2007, Her Majesty had an unbroken record of 50 consecutive Christmas broadcasts – The Queen’s Christmas Broadcast has been televised every year since 1957, with the exception of 1969.

So, what better way to celebrate both traditions, than by combining the two? While the real Queen enjoyed Christmas (possibly even tuning into *Doctor Who*?) at Sandringham, writer Russell T Davies



Left:
The Queen
and her corgis.

presented us with an alternative scenario. In the closing stages of *Voyage of the Damned*, the Queen was seen giving the Doctor a cheery wave, despite the fact that he’d almost landed on top of her in the starship *Titanic*.

We might infer from this moment that the Queen has met the Doctor, but if so it’s not certain when she first made his acquaintance. In *Robot* [1974/5 – see Volume 22], the Doctor was invited for dinner at the Palace, but instead headed off into space with Sarah and Harry. The Doctor was keen to speak to the Queen, when snooping around Windsor Castle in *Silver Nemesis* [1988 – see Volume 45], but if he did it’s an encounter that took place off screen. By the time of *Planet of the Dead* [2009 – see Volume 61], however, he seemed confident that the Queen wouldn’t mind him leaving the TARDIS parked in the grounds of Buckingham Palace. Liz 10 finally confirmed that the Doctor had met her ancestor in *The Beast Below* [2010 – see Volume 63]: he’d had “tea and scones with Liz Two”.

The real Queen Elizabeth II has appeared in *Doctor Who*: in *The Idiot’s Lantern* [2006 – see Volume 52] which used footage of her coronation. And it’s a story that, coincidentally, also referred in passing to *Voyage of the Damned*’s headline guest star – not the Queen, but princess of pop Kylie Minogue.

It may seem incongruous that the Doctor knows both Kylie and her lookalike Astrid Peth but, as can be seen in *The Fires of Pompeii* [2008 – see page 104], it’s not that uncommon for the Doctor to meet people who look quite similar... ■

STORY

The prow of a ship has smashed into the TARDIS. The Doctor repairs the damage and lands the TARDIS on board. It's a spaceship that is a recreation of the *Titanic*, in orbit above the Earth! [1]

On the bridge, Captain Hardaker dismisses his officers. Only Midshipman Frame remains.

The *Titanic* is run by Max Capricorn Cruiseliners. The guests are served by angelic robots called the Host.

A waitress called Astrid Peth is berated by one of the guests, Rickston Slade. The Doctor befriends Astrid [2] and meets two more passengers, Morvin and Foon Van Hoff.

The Doctor, Morvin and Foon are greeted by the ship's historian Mr Copper. He hands out teleport bracelets and, with an alien called Bannakaffalatta, they teleport down to a deserted street. The only person left, a newspaper vendor

called Wilf, explains that everyone in London has moved out. [3] Everyone but the Queen.

The tour party is teleported back to the *Titanic*. The Doctor detects an approaching meteor shower, but his warnings are dismissed and he is taken away by the Chief Steward.

On the bridge, Frame tries to re-energise the shields and Hardaker shoots him. Copper follows the Doctor out, with Astrid, Morvin, Foon, Rickston and Bannakaffalatta. The meteors hit and the lounge is consumed by fire! [4]

The *Titanic* is left drifting through space. The Chief Steward opens a door and is sucked out! [5] The Doctor contacts Frame who informs him that Hardaker is dead and that if the ship hits the Earth it will wipe out all life!

The Doctor's group comes to a stairwell blocked by wreckage. Morvin and Foon set to work reactivating a Host. Bannakaffalatta confesses to Astrid that he is secretly a cyborg. The Host attempts





to throttle Morvin but the Doctor rescues him and everyone squeezes through the wreckage.

They come to a chamber where a single girder crosses a chasm. The ledge beneath Morvin snaps and he plummets to his doom! Then five Host float down around them! [6]

Bannakaffalatta emits a large electromagnetic pulse, sacrificing himself to knock out the Host. One of them lands on the ledge, stunned. It prepares to hurl its halo, but Foon lassoes herself to it and jumps, taking it with her. [7]

The Doctor tells Astrid, Copper and Rickston to head to the reception area while he goes to see what's controlling the Host. Astrid kisses him for luck.

Astrid finds a teleport bracelet and asks Frame to divert power to the teleport so she can join the Doctor.

The Host capture the Doctor and take him to Deck 31. A set of doors open to reveal Max Capricorn in his life-support unit. [8] Astrid watches from the shadows.

The Doctor works out that Max's business has failed and he intends to frame the board of his former business for mass murder. Max deactivates the ship's engines but then Astrid speeds forward in a forklift truck [9] and they fall into the engines together.

Two Host carry the Doctor up to the bridge, as they now consider him the highest authority. [10]

The *Titanic* plummets through the Earth's atmosphere. The Doctor discovers that its 'impact zone' will be Buckingham Palace, so he phones the palace and the Queen rushes outside in her slippers!


At the very last moment, the Doctor pulls the *Titanic* out of its dive [11] and it returns to orbit. The Doctor remembers that Astrid was wearing a teleport bracelet which means she might be held in stasis. But he's too late. The Doctor kisses Astrid's 'echo' goodbye. [12]

Back on Earth, the Doctor wishes Copper a Merry Christmas and leaves in the TARDIS.

Pre-production

'A CHRISTMAS
SPECIAL WITH AN
INTERIM COMPANION
WOULD BE REQUIRED.'

"I've always been a fan of disaster movies, ever since I was snowed in the house in the winter of 1981 with only a copy of *The Poseidon Adventure* on VHS," explained Russell T Davies to *Doctor Who Magazine* as he discussed *Voyage of the Damned*. Setting a trend for spectacular, star-studded disaster movies, *The Poseidon Adventure* was a 1972 film based on a 1969 novel by Paul Gallico. This concerned the luxury ocean liner SS *Poseidon* which was capsised by a tidal wave, and the story followed a group of survivors attempting to strike up from the submerged ballroom, climbing up to the hull of the vessel before it sank. It was this film which was a major influence on the type of story that would emerge as



the Christmas 2007 edition of *Doctor Who* when Davies wrote the conclusion of *Last of the Time Lords* [2007 – see Volume 56] – the final episode of the previous series – in late 2006.

By the start of 2007, the production team knew that the character of Martha Jones was to be written out as a regular companion at the end of the forthcoming series, that a new companion, then referred to by the placeholder name of Penny, would be joining for the next series, and that in the interim a Christmas Special with a one-off companion – akin to Donna Noble in *The Runaway Bride* [2006 – see Volume 54] – would be required. “I like the whole Christmas-ness of a one-off,” explained Davies.

Christmas cruise ship

Russell T Davies was due to deliver the breakdown for the 2008 series of *Doctor Who* on Tuesday 20 February 2007. This included the 2007 Christmas Special, *Starship Titanic* which was described as: ‘The *Titanic* in Space crossed with *The Poseidon Adventure*.’ In this, a Christmas cruise ship was hit by meteorites. The vessel was a luxury hotel designed with ‘olde world’ trappings, but with alien passengers attended to by a robot staff which resembled Golden Angels. At the end of the story, the Judoon – were to arrive and arrest the villains of the piece. A night-time trip to a deserted Earth shopping street decked with decorations was planned, as was a concluding scene with snow on some moorlands.

Connections: Kylie fan

► If the Doctor didn't notice Astrid's startling resemblance to Kylie Minogue, he's certainly a fan – he had quoted Minogue's 1989 hit *Never Too Late* in *The Idiot's Lantern* [2006 – see Volume 52].



Right:

The Doctor gives Max Capricorn a good talking to.

The name *Titanic* would have been the ill-conceived choice of a group of aliens who ran haphazard Earth-style Christmas theme tours. In real history, the *Titanic* was the name of the famous ocean-class liner which hit an iceberg and sank in April 1912 on its maiden voyage from Southampton to New York.

At this point, Davies was also considering the title *Titanic II* and had conceived the character of an old historian who got everything wrong. For this part he had in mind actor David Jason (the star of series such as *Only Fools and Horses*) who had commented in a recent interview that he let his young daughter watch *Doctor Who*. Casting director Andy Pryor made an approach to Jason's agent and it was confirmed that the actor's daughter was a great fan of the show. However, ultimately Jason was not available.

The director for the Christmas Special was James Strong who had previously handled *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] and *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55]. By early March, another potential guest star for the Special was American movie actor Dennis Hopper, whose agent Strong had met on a flight back from the USA after performing ADR work for *Daleks in Manhattan/Evolution of the Daleks*.

The press launch of the 2007 series of *Doctor Who* was held at the Mayfair Hotel in London on the evening of Wednesday 21 March, and Davies was able to confirm a one-hour Christmas Special to be written by himself and directed by James Strong.

One of the guests at the event was Will Baker, the creative director of Grammy-



winning actress-turned-pop-legend Kylie Minogue. Minogue had found fame as Charlene in the Australian soap opera *Neighbours* before topping the charts from 1987 with songs like *I Should Be So Lucky*. “I always loved the imagery in *Doctor Who*,” explained Baker, a fan of the series, on *Doctor Who Confidential*. He had used iconic images from the series in some of the Australian diva's stage shows. “My friend Mark Gatiss [who had written for and appeared in *Doctor Who*] took me to the launch of Series Three and [executive producer] Julie Gardner asked me if I thought Kylie might be interested,” Baker told *Radio Times*. “I knew that she'd enjoy the experience.”

After the screening, Baker had been chatting to Edward Russell, senior brand executive on *Doctor Who*, and said it would be fun to get Minogue on the series. Russell took Baker over to meet Julie Gardner and casting director Andy Pryor, both of whom noted that if the singer ever found time to spend a month in Cardiff, they would love to invite her on board for a guest spot. “You just nod over your glass of wine, and think, ‘Yeah, yeah, not in a million years,’” recalled Russell T Davies of the evening in *Doctor Who Magazine*, “but then he phoned up literally the next day, and he'd meant it.”

Baker called Edward Russell on Thursday 22, requesting a copy of the 2006

Christmas Special *The Runaway Bride* so that he could view it with Minogue. Davies had planned the next Christmas Special as again having a one-off companion, and this would fit perfectly with the singing star. Minogue knew of *Doctor Who* from when it was screened by the ABC in her native Australia, but was more familiar with it because of Baker's enthusiasm. "I think I agreed to it before she actually had," he admitted on *Confidential*.

Kylie Minogue

On Monday 26, Edward Russell had a call from Baker saying that Minogue might be interested, and could she meet that evening with Russell T Davies and Julie Gardner. Davies took the train to London so that he could keep the date with Minogue and Gardner at the Bluebird Café, and – as he explained on BBC Radio Cymru's *Back in Time* documentary series – "I thought the most I'd get out of it was a meeting. I could tell people I'd met Kylie Minogue!" Davies outlined his disaster movie plot and Minogue's character, the waitress Astrid (coincidentally an anagram of TARDIS), in very vague terms; "I busked in front of Kylie Minogue," he admitted on *Confidential*. In *Doctor Who Magazine*

he explained further: "I told her that Astrid would probably do something that the Doctor disapproved of, like gunning someone down, so she'd want to be a companion but he'd refuse her." Minogue was impressed with the passion Gardner and Davies demonstrated for *Doctor Who*, commenting on the Radio 2 documentary *X-aminig Kylie*, "I fell in love with them both instantly and thought, 'You guys are like us. It's going to be good fun and this is a good step back into acting.'"

It was clear that Minogue would be the perfect 'big name' to play a guest companion in the new Special. The singer was interested, but with plans for a new album, future tours and appearances being made, it was not clear if she could be available during July when the episode would be recorded. However, formal discussions began, and it was agreed that Minogue could see drafts of the scripts before a final deal was made.

In late March, Davies was struggling with the plot of the Special, and why the ship's forcefields should be deactivated by saboteurs; another element was murderous creatures breaking out of the hold, but he was unsure if this was part of the same plan. Considering that the creatures could resemble the Cybermen seen in Minogue's stage show, Davies decided to turn the creatures into the Robot Angel staff which went berserk after the meteorite strike. Davies had envisaged using robotic angels in *Doctor Who* for some time... prior to the delivery of Steven Moffat's script for *Blink* [2007 – see Volume 56] in 2006 whereupon Davies' heart sank on seeing the word 'angels'.

Left:
Kylie swaps singing for saving the world.

Connections: Holy night

▶ Captain Hardaker's note that Christmas Eve is known as a "silent night" comes from the German song *Silent Night*, composed by Franz Xaver Gruber to lyrics by Joseph Mohr. It was first performed on Christmas Eve 1818 in the St Nicholas Parish Church in the Austrian town of Oberndorf.



Smith and Jones [2007 – see Volume 54] kicked off the 2007 run of *Doctor Who* on Saturday 31 March, with Davies confirming the Christmas Special on Jonathan Ross' Radio 2 show that day, while that evening Minogue met David Tennant and Mark Gatiss for dinner.

By Friday 13 April it had been confirmed that since Dennis Hopper would only be available for four days across the projected shoot, his appearance would be impractical. That weekend, Davies had to write a synopsis of the special to supply to Minogue's agent for approval. The outline, *Starship Titanic*, saw the lonely Doctor arriving aboard to meet Peth, a waitress who dreamt of a better life. With the ship crippled by meteorites and oxygen running out, the Doctor needed to reach the flight deck and shut down the engines before they exploded on impact with Earth. Leading survivors through the wreckage, the Doctor would realise that he was dealing with sabotage and was unsure if he would trust Peth. Furthermore, the golden

Connections: Number crunch

► The numbers used by the Doctor to determine the security protocol for the Host include 666 which was traditionally associated with the Devil from the Bible's Book of Revelation, while 42 was the Answer to Life, the Universe and Everything in the 1978 radio sci-fi comedy *The Hitchhiker's Guide to the Galaxy* written

by former *Doctor Who* script editor, Douglas Adams.



Christmas Angel servants had been reprogrammed to hunt down any survivors.

By Sunday 22 April, news had leaked out about talks with the singer, and the *News of the World* ran a story claiming that Russell T Davies was already finishing the script which would feature Minogue playing a Cyberwoman. Later that week, the idea was dismissed by Davies himself in the pages of the BBC in-house magazine *Ariel* where he declared, "I haven't even written the script yet, and a woman like that is booked up two years in advance."



At the start of May, Davies had three weeks to deliver the script. He knew the start of his story, and having the budget for a single alien character conceived Bannakaffalatta. The saboteur was to be the Captain whose aide would be a 'sexy' Midshipman, and Davies considered having the Doctor blinded. This evolved into the notion of an insurance claim plot, and Davies soon realised that he should kill off the Peth character although she would be set up to be the ideal companion.

Media coverage continued. *InStyle* magazine on Saturday 12 May saw Minogue reveal that she would be in *Doctor Who*, commenting, "William Baker is so excited about it! But I'm not going to play a villain."

Davies began writing the Christmas Special on Wednesday 16 May. Unusually, the script began with the Doctor being an outsider to events, with Davies writing him wandering around and making friends... establishing characters who would follow him into the corridor and so be saved



from the first strike. The tale unfolded by showing the Doctor with a group of survivors, with the script structured so that viewers would be told about these characters' backgrounds and then left to see which would live or die. In particular, the writer crafted the character of Struzie for actress Debbie Chazen; Chazen – now best-known for the comedy series *TittyBangBang* – had appeared in Davies' series *Mine All Mine* and, when offered a role as a Slitheen in *Revenge of the Slitheen* for *The Sarah Jane Adventures* earlier that year, had indicated that she would rather appear in *Doctor Who*. Bannakaffalatta was to be played by Jimmy Vee who had made various appearances in *Doctor Who* such as the space pig in *Aliens of London/World War Three* [2005 – see Volume 49] the Moxx of Balhoon in *The End of the World* [2005 – see Volume 48], and the Graske in the interactive episode *Attack of the Graske*, as well as appearances in *The Sarah Jane Adventures*. To play the Midshipman, Blane, Davies wanted the

actor Russell Tovey who had featured in the comedy series *Annually Retentive* and the film *The History Boys*.

The episode opened with a reprise of the final scene of *Last of the Time Lords*, with the Doctor reactivating the TARDIS column; at this point, the Doctor did not repair the breach to his vessel. When the Doctor emerged into the *Titanic*'s reception on Deck 22, the scene was described: 'It all looks very 1912. And it's decked out for Christmas, though nothing gaudy, all very classy.'

Connections: No worries

▶ As in *The Christmas Invasion* [2005 – see Volume 51], the Doctor cites the 1994 animated Disney musical *The Lion King* when he refers to the devastated Deck 31 as a "fixer-upper", like Timon the meerkat did with Pride Rock.



Script takes shape

As the script took shape, Peth was described as 'young, feisty' and the Heavenly Host as 'metal statues – tall, with beautiful gold, blank faces, simple tunics, hands locked in prayer gesture, folded wings, haloes suspended above by thin struts'. Bannakaffalatta was 'three feet tall [with a] head like a spiky blue football'. 'A spaceship, exactly like the *Titanic*, but with mighty antigravity engines underneath' was how the script outlined the vessel. The crew of the vessel wore 'smart 1912-ish uniform' with the stage directions advising the production team, 'NB, everything on board is only an approximation of the period.' Captain Hardaker was envisaged as '60, wise, calm' while Midshipman Blane was introduced as 'young, nervous'.

Back in the ballroom, the Doctor met Morvin and Struzie, 'a large pair, tucking into buffet. They like their food. For some reason, they're dressed as cowboy & cowgirl.' Struzie was soon renamed Foon. The Doctor encountered Rickston Slade,

Left:

The Captain steers his ship.

VOYAGE OF THE DAMN

'MINOGUE WOULD BE THE PERFECT "BIG NAME" TO PLAY A GUEST COMPANION IN THE NEW SPECIAL.'

a ‘businessman... late 20s, sharp, ruthless’ and spoke to one of the Host, ‘its voice is calm, posh, neutral, movements smooth and controlled, rather than robotic.’ This explained that the Starship *Titanic* was enroute from the Planet Seth in the Cassavalian Belt. The Host explained that the ship’s name had been chosen by Mr Maxitane, the President-Elect of White Light Cruiseliners; Maxitane – Guest Number One – was seated in a roped-off area and was a ‘fat mogul with cigar, bodyguards & beautiful ladies’.

Knowing that Minogue was lined up for the role of Peth, Davies ensured that he was writing a strong, one-off companion. A major influence on the character was the character of Halo Jones from the fiftieth century as first depicted in *2000AD*’s comic strip *The Ballad of Halo Jones* in 1984. “I love Halo Jones so much it’s embedded into me,” noted Davies in his podcast commentary for the finished episode. His objective was to create Astrid as a perfect companion for the Doctor, making her death even more tragic.



The Doctor encountered Peth Harmone (as Astrid was known at this point), and as the lounge scenes continued, the singer started to perform *I Wish It Could Be Christmas Every Day*. After the Doctor encountered the Van Hoffs, a scene in the Host containment cells saw the Chief Steward and an engineer place the defective Host into a frosted glass booth, with the Chief Steward commenting that five of them have now failed, one almost throttling a passenger. The engineer was mystified by the problem, but knew that the Host were simply cheap labour. As the men walked off, the Host’s golden hand slammed against the glass.

Passengers and crew

Davies soon changed Blane to Frame and introduced Mr Copper: ‘60, shambolic, with Mr Magoo glasses.’ Copper admitted that he got his degree in Earthonomics from Mrs Golightly’s Happy Travelling University and Hotel. In the city street, the Doctor saw a woman putting a ‘sale’ sign in a shop window, whereas another woman scuttled past without stopping to speak to him, causing the Doctor to ponder if it was 2007 or 2008 and if an invasion was planned. The party encountered a newspaper seller called Stan (‘50 y/o bloke... Londoner’); the script specified that Stan’s portable TV should show ‘clips of the 2.X Sycorax Spaceship... [and] 3.X Racnoss Webstar’. The television then showed Prince Charles saying: “My mother will be staying in Buckingham Palace throughout the festive season, to show the people

Left:
Shambolic
Mr Copper.



Connections: Come on down!

▶ When the Doctor addresses one of his captors as the “host with the most”, he references the phrase associated with Bob Barker as the host of the long-running American game show *The Price Is Right* which he hosted between 1972 and 2007 on the CBS network.

Connections: You're fired!

▶ The Doctor compares his deduction of Max's plan in terminology associated with the TV reality show *The Apprentice* which has been running on the BBC since 2005 and in NBC in America since 2004.



of London, and the world, that there is nothing to fear." Back in the lounge the singer then performed a 'Murray's Christmas Song – so jolly, it's sinister'. This was added as a now-traditional element from composer Murray Gold, following in the footsteps of *Song for Ten* from *The Christmas Invasion* and *Love Don't Roam* in *The Runaway Bride*.

By Friday 18 May, Davies had made Bannakaffalatta red rather than blue to differentiate him from the Moxx of Balhoon seen in *The End of the World*. On the Bridge, Frame reported that power was diverted to Host Containment, but the Captain ignored this as the crew looked out at the newly detected meteorites.

Meanwhile, the media homed in on the note 'When *Dr Who* script arriving?' on Minogue's 'to do' list clutched by Will Baker in a paparazzi snap printed in *Standard Life* on Wednesday 23 May.

By Friday 25, Dennis Hopper's agent had indicated that his client was available for three weeks, but now the only role which Davies saw as being suitable was Mr Copper (which he felt was too small) or the Captain. As work on the script continued, Frame told the Doctor that his first name was Bosworth which was how the Doctor addressed him.

In creating the passengers and crew of the *Titanic*, Davies thought up their backgrounds on the planet Sto, a very class-divided world with prejudices against androids. This was conveyed through a sequence on a blocked staircase, soon after the meteor strike which also allowed a cost-effective dialogue-based scene.

As the script developed, Foon and Morvin came from the planet Sto and the

pair reminisced as they stayed with the Host about how they used to fix all the Zed-grade robots. As the Doctor realised that the Host had gone berserk, in the stairwell the Doctor demanded that the Host explained their instructions. "No witnesses," replied the robot. Davies also revisited the earlier scenes in the Host Containment cells and added a forklift truck which he felt he might need later on. He also realised that *Starship Titanic* was also the name of a 1998 computer game written by Douglas Adams, and that he himself had taken it from Peter McKinstry's design sketch. On Friday 1 June, Davies went back and added a credit card to the scene where Mr Copper's party went down to Earth.

One of the main set-pieces of the episode was the crossing of the canyon, described by Davies with reference to the 1977 film *Star Wars* as 'a huge Death Star-style Canyon' which was bridged by 'the Strut'



which the writer explained was ‘in fact, a bridge – only called the Strut here to differentiate it from the Ship’s Bridge... NB. Strut is prac[tical] build in most shots, its surroundings seen in FX shots; for non-FX shots, the canyon walls around it could be a pitch-black void...?’ Foon’s brave self-sacrifice was heavily influenced by the demise of Belle Rosen in *The Poseidon Adventure*, and giving her a fancy dress cowgirl outfit allowed her to be carrying a lasso at a critical juncture in the plot.

By Monday 4 June, Russell T Davies had revised Mr Maxitane as Max Callisto of Max Callisto Cruiseliners and seeded the character – described as ‘50, bit of a showman, gold tooth, waxy black moustache’ – in advertisement videos. Unlike most conventional disaster movies, Davies had need of a villain for the Doctor to confront. He therefore developed Max as the owner of the *Titanic* who would be hidden and emerge at the climax to

stand before the Doctor. Max’s villainy was effectively an insurance scam for his retirement, but one with dire consequences for Earth.

By now Davies had also changed Peth Harmone’s name to Astrid Peth, as he felt ‘Peth’ was a better surname and ‘Astrid’ sounded right for a companion.

At this point Davies was still writing, but was able to give a full outline of the story in the first production meeting for the full-blown action adventure at *Doctor Who*’s studio base at Upper Boat on Monday 4 June. The first 61 pages of the script were delivered to the team as pre-production began.

Stretching the budget

By Tuesday 5 June, Max Callisto had become Max Capricorn and Frame’s first name was now Alonso. Max was revealed in ‘a metal box, five feet tall, three feet wide, blinking with computer panels, though driven by great big industrial wheels. Laced with tubes; it’s a mobile life-support for the severed head on top: pale and ghastly, white cataract eyes, it sticks out the top of the box, plugged into the tubes, a ventilator hissing away.’

Davies realised that having the Doctor leave his new companion behind would not work, and that the only reason for separating the duo would have to be her death – a deeply brave and significant act of self-sacrifice.

The Queen was described as ‘an old woman in nightie & curlers running downstairs with two liveried footmen, and a corgi’; the *Titanic* smashed through Buckingham Palace, leaving

Left:

Passengers and crew find themselves in the middle of a disaster movie.

Connections: By any other name

► The designation of Earth as “Sol 3” by the computer voice relates to a reference made by the Time Lords in *The Deadly Assassin* [1976 – Volume 26] and more recently in *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56].





Above:
Foon and
her spoon.

the Queen in the rubble shouting at the sky: “Damn you, aliens! Damn you!”

The Doctor’s brief chance to see Astrid again did not appear in this first draft and originally, the Doctor explained to Mr Copper that one million pounds equated to five million (rather than 50 million) credits.

The Draft One script was finished on Tuesday 5 June. The story emphasised the limits of the Doctor’s capabilities: ultimately, he could not bring the dead back to life. The TARDIS falling down

to Earth gave the writer a reason to conclude the tale down on the planet’s surface with a traditional fall of snow.

In terms of scale, the draft script was far grander... stretching the budget a little too far. When the meteors hit, passengers and crew fell from high balconies and were sucked out into space through smashed windows.

Connections: High five

► Captain Hardaker refers to Earth as a “Level Five planet” in accordance with dialogue in *City of Death* [1979 - see Volume 31] (and also *Revenge of the Slitheen* from *The Sarah Jane Adventures*).



Script editing the Special was Brian Minchin, a new name on *Doctor Who* but a familiar face to the Cardiff team. Minchin had been a writer and assistant producer on various short films before becoming the script editor on both *Stick or Twist* and the seventh series of *Belonging* at BBC Wales, and then moving onto *Torchwood* in 2005.

Director James Strong received a copy of the script on Wednesday 6 June. On Monday 11, Benjamin Cook of *Doctor Who Magazine* was present with the *Doctor Who* crew at the Tone Meeting when Davies announced, “Welcome to the Christmas Special!” and said that the style would be ‘Disaster Movie’. It was confirmed that discussions were proceeding with Minogue, and there was an awareness that if she was contracted, extra security would be needed to keep the press at bay. While it was quickly decided that the bridge of the *Titanic* would be realised as a studio set, the team set about trying to find a location large enough for the vast strut which the script had the Doctor’s party crossing midway through the adventure.

“Every day I sat there going, ‘This isn’t really going to happen is it?’” recalled





Davies on *Back in Time* of the ongoing negotiations with Minogue. However, Minogue wanted to do *Doctor Who*, and on Friday 15 June the team was told that she would be available for three of the five weeks scheduled for recording. There was also a script meeting concerning draft one where Minchin told Davies that he felt that Astrid's role needed building up and the confrontation with Max Capricorn expanding. The part of Mr Copper was now being offered to Dennis Hopper.

At the end of a script meeting with Davies, Minchin commented of Astrid's demise after falling into the chasm with Max, "I thought that teleport bracelet would save her." This was the inspiration that Davies needed to devise a new goodbye sequence, with Astrid turned into stardust in what the writer felt was a grander scene. This also allowed a second kiss between the Doctor and Astrid. "I suggested the kiss," David Tennant told the *Daily Mirror*. "It wasn't in the script but I wasn't missing that for anything."

The nature of Astrid's demise – falling off the edge of the damaged hold when fighting with Max – was also a concern

for Davies ("She fell, she was gone, it was strangely fleeting"), along with the revelation of Max walking out of his protective chamber. To make this climax bigger, Max became a cyborg inside a life-support box, and was to be attacked by Astrid using a forklift truck.

As the budget was refined, various elements were dropped – notably effects and stunt shots during the meteoroid strike. The destruction of Buckingham Palace was similarly dropped (the Queen now called, "Thank you, Doctor! Thank you!") and Davies wrote a more Christmassy ending for draft two, which was issued on Friday 22 June.

Titanic locations

For the scenes set below deck, James Strong opted to return to the Mamhilad Park Estate in Pontypool which he had previously used for sequences in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53]. A location for the Strut scene continued to elude the team, and it was decided to construct this at Upper Boat. By Tuesday 26 it was clear that Dennis Hopper was not available to play Mr Copper, and so Clive Swift became the new choice. Swift had previously appeared as Mr Jobel in *Revelation of the Daleks* [1985 – see Volume 41]; the actor was best known for the sitcom *Keeping Up Appearances*, and had appeared in the BBC drama *Born and Bred* which had been produced by *Doctor Who* producer Phil Collinson. To play Hardaker and Frame were Geoffrey Palmer and Russell Tovey. The father of director Charles Palmer (who

Connections: All in the past

Thinking about the departure of Martha (and perhaps Rose before her), the Doctor comments to Astrid that he used to travel with somebody else; he also says that he had been rebuilding the TARDIS when the *Titanic* impacted, an explanation elaborated on in the *Children in Need* charity episode *Time Crash*.



Left:
Astrid stares
into space.

Connections: Fake ID

▶ To join the Red Six Seven shore leave party, the Doctor uses his psychic paper which had been introduced in *The End of the World* [2005 – see Volume 48] and utilised many times subsequently.



had handled episodes such as *Smith and Jones* and *Human Nature/The Family of Blood*, Palmer was well known for sitcoms such as *Butterflies* and *As Time Goes By* and had previously appeared in *Doctor Who* as Masters in *Doctor Who and the Silurians* [1970 – see Volume 15] and as the Administrator in *The Mutants* [1972 – see Volume 18].

On Wednesday 27 June,

Strong also watched the 1997 movie *Titanic* to seek further inspiration. By now, the title had been fixed as *Voyage of the Damned*, with the shooting script prepared on Thursday 28. Astrid Peth was now described as ‘young, bright [and] feisty’ while Bannakaffalatta had a ‘head like a spiky red conker’. The Heavenly Host now had ‘glowing haloes’ and ‘black eyes in a gold face’.

The 1934 song, *Winter Wonderland* composed by Felix Bernard and Richard B Smith, was specified as being performed by a singer and band in the ship’s

Below:
Meeting
a noble
newspaper
vendor.



entertainment lounge. Mr Copper was now ‘60, shambolic, in a tweed suit’. When the Doctor flew up the shaft supported by the Host, it was suggested that this could use “the 2.1 lift shaft b/g” from *New Earth*.

Kylie Minogue had joined David Tennant to watch the broadcast of *Last of the Time Lords* prior to joining the readthrough at the Central Baptist Church on Shaftesbury Avenue in London on Monday 2 July. The readthrough began once a Kylie Minogue-hunting photographer from *The Sun* had been discovered hiding in a cupboard and expelled.

Script rewrites

In the role of Stan was Bernard Cribbins who – amid a wide-ranging career – had been interviewed for the role of the Doctor by producer Barry Letts in 1974 as well as co-starring as Tom Campbell in the 1966 movie *Daleks’ Invasion Earth 2150 A.D.*; he had also appeared in the BBC7 *Doctor Who* episode *Horror of Glam Rock* broadcast in January 2007.

The main Host was played by Paul Kasey, a movement artist who had appeared in numerous monster roles on the show. Phil Collinson had previously worked with Gray O’Brien, cast as Rickston, on *Peak Practice*. Clive Rowe, playing Morvin, was best known as Duke in *The Story of Tracy Beaker*.

At the readthrough, Tennant commented to Davies that he was concerned about how the TARDIS had crashed into the *Titanic*, which the writer agreed to clarify in rewrites. As a shooting script moved through different stages of production, rewrites were indicated by different coloured pages. Pink revisions on Tuesday 3 July covered the opening TARDIS scene, the Doctor admitting his stowaway status

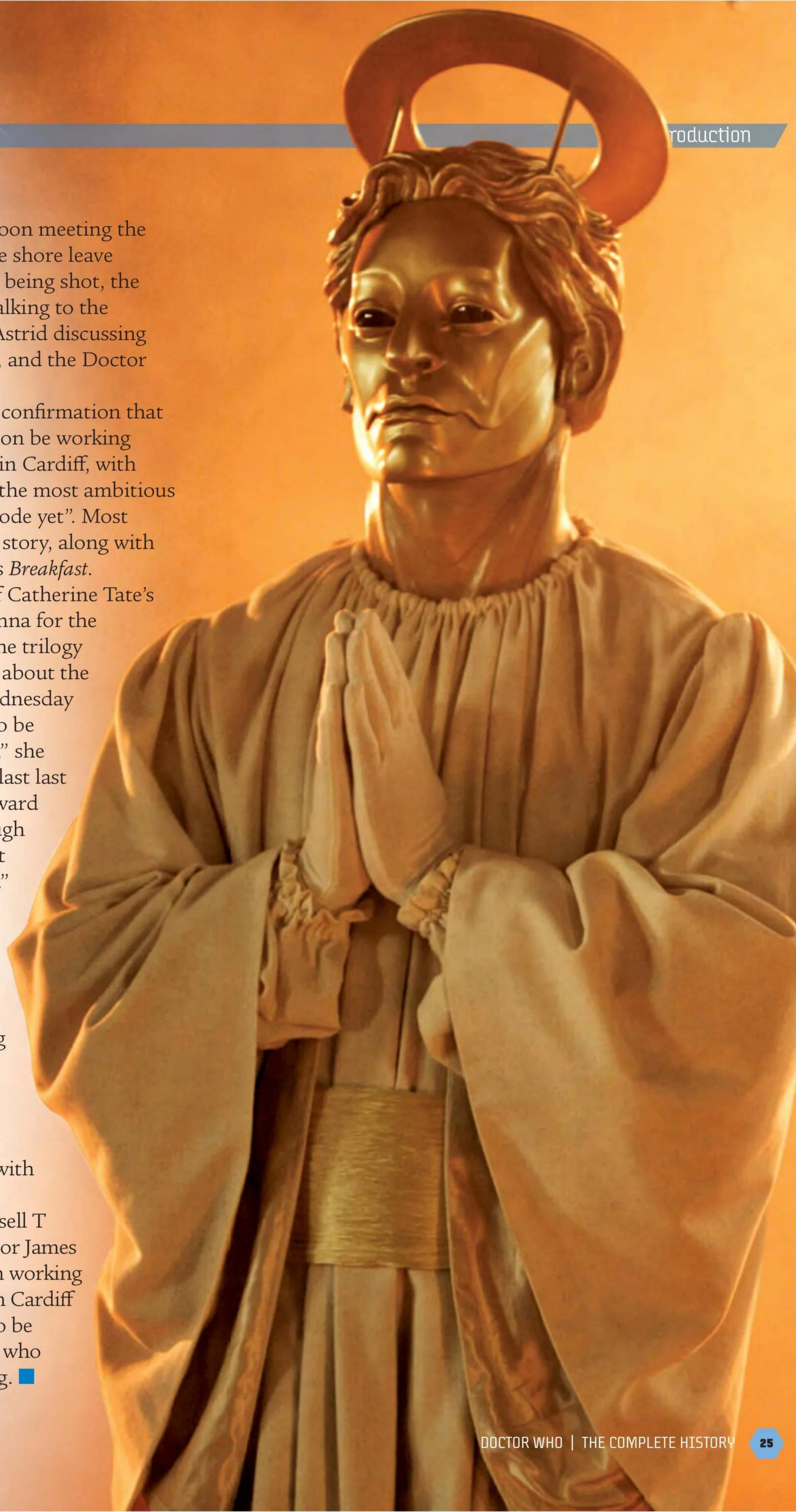
to Astrid, Morvin and Foon meeting the Doctor, the arrival of the shore leave party in London, Frame being shot, the meteor impact, Astrid talking to the fallen Bannakaffalatta, Astrid discussing the teleport with Frame, and the Doctor meeting Max.

Tuesday 3 saw formal confirmation that Kylie Minogue would soon be working on *Voyage of the Damned* in Cardiff, with Davies describing it as “the most ambitious and best Christmas episode yet”. Most newspapers covered the story, along with BBC News 24 and BBC’s *Breakfast*.

The announcement of Catherine Tate’s return in her role as Donna for the 2008 series concluded the trilogy of BBC announcements about the Doctor’s co-stars on Wednesday 4 July. “I am delighted to be returning to *Doctor Who*,” she told the BBC, “I had a blast last Christmas and look forward to travelling again through time and space with that nice man from Gallifrey.”

On Wednesday 4 it was confirmed that Max would be played by George Costigan (Dennis Hopper ultimately being unavailable); he had featured in the movie *Rita, Sue and Bob Too*, sitcom *So Haunt Me* and worked on *Linda Green* with Phil Collinson.

On Sunday 8 July, Russell T Davies was talking to actor James Marsters – who had been working on *Torchwood* – in a bar in Cardiff when he was delighted to be joined by Kylie Minogue who had arrived for recording. ■



Production

'RECORDING BEGAN
WITH THE SCENES COVERING
THE STRUT ACROSS
THE CANYON.'

Doctor Who IV – as it was referred to in production – began recording back at Upper Boat Studios at 8am on Monday 9 July, with studio space carefully allocated alongside its two companion series. The first full run of *The Sarah Jane Adventures* starring Elisabeth Sladen had been recording since Monday 16 April and was now on its third block. The second series of John Barrowman's

Torchwood, which had entered production on Monday 30 April, was also on its third block, and would soon see the arrival of Freema Agyeman for her three episodes as Martha Jones. That morning, *The Guardian* placed Russell T Davies as the 15th most powerful figure in the television industry (up 13 places from 2006), with David Tennant at 24th as the most influential television actor.

Recording began with the scenes covering the Strut across the canyon, initially focusing on Morvin's demise and Rickston making his crossing. The steam and fire was provided by Any Effects, while the make-up of Jimmy Vee as Bannakaffalatta was handled by Neill Gorton's Millennium FX. The Strut had been constructed six feet off



Connections: Festive flashbacks

▶ The events that took place aboard the Sycorax ship and the Racnoss vessel over London during the previous two Christmases in *The Christmas Invasion* [2005 – see Volume 51] and *The Runaway Bride* [2006 – see Volume 54] are referred to on numerous occasions, suggesting that the date was December 2008, and emphasising that humanity is now well aware of aliens.



the studio floor – much to the concern of Clive Swift who disliked heights – and the background to this was a translucid sheet which needed careful illumination to create the illusion of the vast space in the midst of the *Titanic*. To preserve the casting of Kylie Minogue as a surprise, on the call sheets Astrid was merely billed as being played by ‘Astrid’. Minogue was delighted that her waitress outfit – crafted by Louise Page after numerous secret meetings with the singer – was so comfortable; it was inspired by Hollywood movies as well as cigarette

usherettes and made from black stretch duchesse satin with a white silk organza ruffle. Five copies were needed as stand-bys and also for her stand-in and stunt double. Minogue was glad to be acting again after so many years. “I tried to look cool, but was petrified,” she recalled of the readthrough to *Radio Times*. “Then on my

Below:

The Doctor is escorted.



first day of filming, I realised I was in my spiritual home.”

Tuesday 10 saw recording continue at the canyon with the Host – including Jason Hunjan as a stunt Host – attacking and the death of Bannakaffalatta. *The Sun* ran a piece on the casting of Geoffrey Palmer, speculating that he might be playing Edward John Smith, the captain of the ill-fated *Titanic* in 1912. David Tennant received some sad news. His mother, Helen McDonald, a founding member of the ACCORD Hospice charity organisation, was extremely ill with cancer which she had fought for five years. She was now very weak, and so the actor left the set to be driven back to be with his family in Paisley.

Most of the canyon sequence where the Doctor was not in shot was completed on Wednesday 11 with *Doctor Who Confidential* on set and more work on the deaths of the Van Hoffs supervised by stunt arranger Crispin Layfield. That day, BBC publicity released a photograph of David Tennant and Minogue from the first day’s work, and further casting details, which appeared in most newspapers. “It is an incredible thrill to be joining David and the entire *Doctor Who* production for this year’s Christmas

Special,” Minogue was quoted as saying, adding that the series, “enjoys a unique history and it is going to be very exciting to be a part of that.” At the BBC One autumn launch that day, channel controller Peter Fincham noted, “As we lose *Neighbours*, we gain Kylie.”

By now the team was carefully scheduling as much material that did not require the Doctor as possible, using Colum Regan to double for David Tennant in some of the canyon shots. Some of the other cast – including Kylie Minogue – were on stand-by to come in and record their material early. Work using a greenscreen – which would be replaced by another background in the finished programme – dominated Thursday 12, covering some of the canyon shots, and then continuing with wire-rig shots of various characters falling, with wire expert Bob Schofield supervising this material. Other effects material to be recorded included the Chief Steward being sucked into space, along with passengers and debris floating in the vacuum. Appearing as an extra was floor runner Heddi-Joy Taylor who played one of the guests.



Friday 13 July saw the crew out on location inside the empty, wood-panelled Exchange Building on Adelaide Street in Swansea, a perfect venue for the *Titanic* reception area and one which had previously been glimpsed in *The Unquiet Dead* [2005 – see Volume 48] as the exterior of the Taliesin Lodge. Tom Lucy supervised the impact sequence with the girder falling on the receptionist played by stuntwoman Stephanie Carey, and scenes from later in the episode with Astrid, Copper and Rickston were recorded. A second camera unit recorded the material for Max Capricorn’s adverts, with George Costigan offering two interpretations of the role: a cultivated accent, which was ultimately used, and a blunt Northern inflection, which wasn’t.

Murray Gold

On Sunday 15, *The People* revealed that they had refused to take part in a dastardly plan to pay £2,500 in cash for a stolen copy of the Christmas Special script offered by a ‘scruffily dressed man in his mid-30s’ known as ‘*Doctor Who* Dave’. In Paisley, Helen McDonald passed away. David Tennant and his father were with her at the end.

Next morning, a UK TV Drama poll named David Tennant as the ‘Greatest Doctor Ever’ with almost half the votes cast... and the actor was back on location in Cardiff.

Monday 16 July saw recording inside the Coal Exchange on Mount Stuart Square in Cardiff Bay (used in September 2006 for the recording of the *Torchwood* episode *Combat*), with the venue appearing as the entertainment lounge (complete with Max Capricorn Cruiseliners napkins and cutlery); the original business premises were now being used as a music and events

Far left:

Astrid mourns the loss of Bannakaffalatta.

Left:

Max Capricorn’s guardian angel.

venue. The sequences of Rickston looking for the Chief Steward and the Doctor meeting Astrid were recorded. Movement expert Ailsa Berk – who had often worked on the series since it re-entered production in 2004 – choreographed the dancing sequences, for which playbacks were available of *Winter Wonderland*, *I Wish It Could Be Christmas Everyday* and ‘Murray’s Song’. This piece had evolved into *Stowaway*, a piece loosely inspired by the Doctor’s status aboard the *Titanic*. Using a Celtic sound for a sad tune about missed love, this was performed by soul singer Yamit Mamo. Mamo appeared as the singer, along with Murray Gold as the guitar player with his usual arranger, Ben Foster, on piano. The presence of Gold and Foster on the set was a surprise for David Tennant.

Right:
Onboard
entertainment.

Work on the initial scenes in the lounge – including the introduction of Foon and Morvin – continued on Tuesday 17, while at Upper Boat, a costume and make-up test for George Costigan was performed at 11am with Rob Mayor of Millennium FX. *Doctor Who Confidential* covered the work at the Coal Exchange, with Murray Gold saying how boring and uncomfortable being a supporting artist was.

Clayton Hickman, the soon-to-depart editor of *Doctor Who Magazine*, was present on location on Wednesday 18 July for the recording of the *Titanic* being hit by meteors and the ensuing action sequences arranged by Tom Lucy, plus the scenes of the Doctor being furtive with his sonic screwdriver. Blue script pages amended on Wednesday 18 July covered the scene with the Royal Correspondent

Connections: Whistle and flute

▶ When the Doctor notes that his dinner suit is really unlucky, he is referring to the events of *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] and *The Lazarus Experiment* [2007 – see Volume 55] where he was similarly attired.



seen on Stan’s TV set. The same day, the *Daily Express* reported that the production team was ‘reportedly desperate’ to get former Prime Minister Tony Blair to do a cameo as he had on the animated sitcom *The Simpsons*, with the ubiquitous ‘insider’ commenting, “It’s not as if he doesn’t have the time to do it now.”

Deck 31

From Thursday 19 July, the crew moved to the Johnsey Estates on Mamhilad Park, with this first day at the cold and damp venue acting as the Host storage on Deck 31 for the scenes of Max revealing himself and the start of Astrid’s self-sacrifice. The ‘Max Box’ had been constructed in two-and-a-half weeks by Colin Newman – who controlled the Daleks earlier in the series – and incorporated light aircraft landing wheels, plus windscreen wiper motors on its side. Elaine Green provided two milky contact



lenses to create Max's cataracts, but George Costigan found these difficult to use, and in the end it was decided that just using one of these looked more effective. The remote-controlled box could only turn when mounted on a pedestal. A dummy head cast of Mark Gatiss, made for *The Lazarus Experiment* [2007 – see Volume 55], stood in for Costigan.

By now, *The Sun* had a photograph of Jimmy Vee enjoying a cigarette between shots from the previous day and claimed that his character, 'Porg', would try to 'stub out' Minogue in the Special. "I'm not the only smoker on the show!" bemoaned Vee to *Doctor Who Magazine*. "But I'm the only one who gets caught... It's trademark Jimmy Vee."

Friday 20 July saw work continue on Deck 31 with Astrid's demise and the Doctor's Host-aided ascent. A film camera was used to capture some of the important camera shots for Astrid's death scene; in this stunt woman Danielle da

Costa doubled Minogue at the wheel of the forklift truck for safety reasons. Yellow revisions to the script were issued on Friday 20, changing the value of Mr Copper's fortune to 50 million credits.

The crew then returned to Johnsey Estates on Saturday 21 to record parts of the stairwell sequences focusing on Foon and Morvin, and Astrid and Bannakaffalatta, while David Tennant was in Scotland attending his mother's funeral in Renfrew.

The stairwell sequence continued recording with David Tennant on location on Monday 23 July, and was completed on Tuesday 24 with shots of the Host head smashing. Sequences in the corridor as the meteor hit were recorded next, with Gordon Seed and Danielle da Costa standing in for Tennant and Minogue in these stunt scenes of falling scenery. Two camera teams were again at work, with a second unit picking up shots of the Doctor and the Host during Astrid's death scene. Benjamin Cook was again on hand, reporting for *Doctor Who Magazine*, while elsewhere, Freema Agyeman was starting work on her three episodes of *Torchwood*.

Following up on the Tony Blair story, on Tuesday 24 *The Telegraph* spoke to Phil Collinson who elaborated on potential cameo appearances, commenting, "We recently approached Prince Charles because we had some great ideas for him in the show... Unfortunately he politely declined but did say that he was a big fan of the show."

The Doctor's party in the aftermath of the strike was recorded on Wednesday 25, despite the torrential rainstorms

Connections: Catchphrase

▶ The Doctor is keen to keep spouting the French phrase "Allons-y" which he had first used in *Army of Ghosts/Doomsday* [2006 – see Volume 53]. He is later delighted to discover that Frame's first name is Alonso, allowing him to say, "Allons-y Alonso," as he had remarked he would like to one day in the earlier story.



VOYAGE OF THE DAMNED

▶ STORY 188

Right:

Kylie prepares for her death fall.

outside making a noise on the roof. A team from Minogue's management company visited the set, and at lunchtime David Tennant recorded an insert for Princess Production's *The Friday Night Project* which was to be recorded in London the following evening with John Barrowman as its guest host. The same day, the BBC announced that the Doctor and Donna would soon be travelling to the planet of the Ood in the new series.

Material with the Doctor's party trying to contact the bridge from the corridor was recorded on Thursday 26 along with the Doctor leaving the survivors as he headed for Deck 31.

Friday 27 focused on a series of corridor scenes with the Doctor talking to Frame and sonicking the door to the canyon, plus Astrid's group overpowering the Host. That night, Channel 4 screened *The Friday Night Project* with John Barrowman.

Below:

David Tennant and a pair of Host prepare for a take.



Saturday 28 July saw the crews for *Doctor Who* and *Doctor Who Confidential* back at the Exchange Building to record Astrid's final goodbye to the Doctor, with the scene being recorded twice – once with Minogue in shot and once with Tennant against a greenscreen so that the images could be merged to create Astrid's ethereal quality. Minogue spoke to *Confidential* that afternoon, commenting of the Doctor and Astrid, "There's potential and chemistry between them. I think it's plausible that they could travel together, but Mr Davies had other plans."

Minogue's final day

The Exchange Building again played the *Titanic* on Monday 30 July for the recording of the Doctor emerging from the TARDIS and entering reception, plus the departure and arrival of the landing party via teleport and the Doctor being taken away by the stewards. The same day, *iF* magazine ran an interview with Julie Gardner in which she commented of the Dennis Hopper story, "That's an unfounded rumour I'm afraid. It was all over the place, but he's not coming." Since the next day – a night shoot – would be Minogue's final day, a small wrap party was held at 8pm in a local hotel that evening, and James Strong was offered the chance to direct Episode 4.1 – *Partners in Crime* [2008 – see page 64] – a few months later.



Next day, BBC News released a story about how, because of her costume, Minogue had been mistaken for a real waitress outside a Morgan's Hotel in Swansea when an elderly customer thought she was a member of staff, with an onlooker commenting, "Kylie saw the funny side and just laughed." The landlord of the nearby Queens pub added that having Minogue around had been good for business.

Tuesday 31 July was a key day for production. This was the final day that Kylie Minogue would be available prior to leaving for Ibiza, and also her major outdoor shoot as well as publicity day, all observed by *Doctor Who Confidential*, a BBC Interactive filming team and Benjamin Cook of *Doctor Who Magazine*. Work began at 6.45pm with a special photocall for *Radio Times* which was conducted by Will Baker and featured Tennant, Minogue and Jimmy Vee in costume on a mock-up deck set of a more traditional *Titanic*. Recording began at 7pm with greenscreen work adjacent to the TARDIS set which principally covered Astrid's



Connections: Lead on

▶ The Doctor says that he has always wanted to say, "Take me to your leader!" and indeed had in two of his former incarnations: his fourth in *The Face of Evil* [1977 - see Volume 26] and his ninth in *Aliens of London/World War Three* [2005 - see Volume 49].



Connections: Let it snow

▶ The Doctor expresses a wish that one day he might see it snow for real at Christmas, recalling how the 'snow' in *The Christmas Invasion* [2005 – see Volume 51] had been the remains of the Sycorax ship, while in *The Runaway Bride* [2006 – see Volume 54] the Doctor had artificially created it using the TARDIS.



death fall, with Minogue being suspended 60-feet up on wires for the controlled drop, and Morvin's demise being similarly taped. While at Upper Boat, Minogue was reunited with Alan Dale, a fellow veteran of *Neighbours*, who was recording a guest role in the *Torchwood* episode *Reset*. In the meantime, Tennant managed to speak to *Confidential* before joining the team out on the streets of Cardiff. This was the sequence which had caused the crew concern in terms

of security. Twenty-foot fences had been erected, sealing off part of Working Street and the junction with Duke Street in the vicinity of St John Street in Cardiff, an area used to being dressed to resemble London streets for the series in general... and at Christmas in particular. One of roads was rechristened Donovan Street W1 in tribute

Below:
Tourists
on Earth.



to Minogue's former *Neighbours* co-star Jason Donovan; another thoroughfare was now Walterley Street, which had appeared in *Father's Day* [2005 – see Volume 49] albeit in SE15 rather than W1. "A big consideration we had was security. I didn't want [Kylie] to get mobbed or hurt," recalled Phil Collinson on the episode commentary. "The police were magnificent."

Bernard Cribbins

While a second unit remained at Upper Boat to complete more greenscreen shots of the Host at the canyon under supervision of Tom Lucy, the main crew relocated to the city centre and waited for sunset at 9.10pm. This was the only day requiring Bernard Cribbins who arrived with a suitcase full of props to adorn Stan's booth, and even brought some holly from his own garden to wear in his hat (along with his genuine Parachute Regiment badge from his 1940s service), the berries painted a yuletide red with his wife's nail varnish. "He was great, just a ball of energy when he showed up," commented David Tennant in *Radio Times*. "People loved having him around," added Russell T Davies of Cribbins on *Back in Time*. "He makes you laugh. He's an extraordinary man. He's good company. He's clever... and he's a brilliant actor." Playback of material from *The Christmas Invasion* and *The Runaway Bride* with BBC News 24 idents had been prepared for Stan's Magpie-branded TV set.

It was during the recording of *Voyage of the Damned* that Russell T Davies had attempted to take his first holiday in three years, ideally wanting a month away from his various series... a plan scuppered when he ended up conducting rewrites on his laptop by the swimming pool. The

POLICE PUBLIC CALL BOX

Production

'THE SUN REVEALED THAT BRITONS WERE
OBSESSED WITH TV, NAMING DAVID
TENNANT THEIR MOST-MISSED TV
STAR WHEN THEY WENT AWAY.'

**Above:**

The Doctor bids Mr Copper goodbye.

showrunner was still in Cardiff for the night's recording, which he only intended to visit for a couple of hours. As it turned out, the BBC crew remained undisturbed by paparazzi or *Doctor Who* fans... although there was one visitor of interest. Colin Baker, who had played the Doctor on television from 1984 to 1986, arrived after being told of the location work by *Doctor Who Confidential*. Baker was then on tour in Alan Ayckbourn's *Bedroom Farce* with Louise Jameson (who played the Doctor's companion Leela from 1977 to 1978 but who had the night off) and had been on stage at the New Theatre. The crew was delighted to welcome the former Doctor, and as Russell T Davies commented they "had a lovely old chinwag. It was brilliant." As such, Baker stayed on for hours, and Davies remained to the end of the shoot. 'I must confess to a moment of quiet envy seeing David, impeccable in a tuxedo,

surrounded by bizarre aliens doing his Time Lord thing,' wrote Baker in the *Bucks Free Press*. Minogue completed her material on the 'London streets' by 4am and work wrapped at 5.20am. "It's been an absolute blast, and I really had trouble wiping

the smile off my face," commented Minogue of her return to acting on *Doctor Who Confidential*.

Work resumed at 5pm on Wednesday 1 August back at Upper Boat to cover more greenscreen material with David Tennant showing the Doctor flying with the Host and on the canyon, while *Doctor Who Confidential* grabbed a word with Colin Newman and Ben Cook reported on proceedings. The main unit then headed out on location to the WDA Compound on Cardiff Docks to record the closing sequence of the Doctor with Mr Copper; this required snow and wind machines on location on the grassy patch which could be seen across the bay by Russell T Davies as he worked late into the night at his flat... texting the team to say he had spotted them. In the meantime, a second unit at Upper Boat completed various wire effects shots such as the Chief Steward being sucked into space.

Recess for Block Two locations took place on Thursday 2 August, concurrent with recording from 3pm at Upper Boat. *Doctor Who Magazine's* Ben Cook and *Doctor Who Confidential* observed work on the specially constructed bridge set with Russell Tovey and Geoffrey Palmer, with the latter receiving a refresher

**Connections:
Nativity gatecrash**

▶ The Doctor intimates that he had been present at the birth of Christ, having taken the last room at the inn.



course from armourer Faujja Singh on the use of firearms, years after his naval service training. That day in *The Sun*, it was claimed that David Tennant was 'expected to quit' after the 2008 series and insiders indicated that Irish actor James Nesbitt, who had starred in Steven Moffat's *Jekyll* series for BBC One, was 'a cert to get the Tardis key'. Steven Moffat himself was quick to quash the rumour in a posting on the *Outpost Gallifrey* website's forum, dismissing the tabloid's story as 'a total fabrication'. Over on *Sci Fi Wire*, an interview with Noel Clarke, who had played Mickey from 2004 to 2006, hinted that the actor might be returning to *Doctor Who* from the parallel universe in the new series.

Casting rumours

Friday 3 saw the crew back at Johnsey Estates from 1.30pm to record scenes in the kitchen corridor with the main unit, while a second unit picked up shots of Bannakaffalatta and the Doctor with the *Confidential* crew present.

On Sunday 5 August, *The Sun* revealed that according to a new Virgin Media survey, Britons were obsessed with TV, naming David Tennant as their most-missed TV star when they went away. Meanwhile, the *Daily Star* claimed that Russell T Davies only wanted to continue *Doctor Who* as Specials rather than a full series.

Monday 6 August saw recording from 11.30am at the industrial estate with sequences of the Chief Steward and the engineer with the Host on Deck 31. Undaunted by the response to the James Nesbitt story, *The Sun* printed further casting rumours, claiming that the BBC was about to sign up actor Sir Ben

Kingsley to play Davros – the creator of the Daleks. Meanwhile in the *Bucks Free Press*, columnist Colin Baker recounted his recent visit to production on the festive episode in *I Return to Doctor Who and meet Kylie Minogue*. 'It brought back happy memories and it was uplifting to be... part of something that meant a lot to me and now means a whole lot more to a new generation of television viewers,' wrote the former Doctor.

Work continued on the bridge set at Upper Boat at 9am, focusing first on sequences with Frame since David Tennant was initially required at the readthrough for *Planet of the Ood* and *The Unicorn and the Wasp* [both 2008 – see Volume 58]. Mark Archer doubled for Tennant in the stunt shot of the Doctor bursting through

Below:

Captain Hardaker and Midshipman Frame.





Above:
Businessman
Rickston
Slade survives
the *Titanic's*
sabotage.

the floor, supervised by Tom Lucy and partially shot on a film camera. Principal work wrapped on the biggest *Doctor Who* shoot to date on Wednesday 8 August with sequences of Frame and the Host, recorded by a different team since the main crew was working with director Graeme Harper on Block Two that day. Meanwhile, *The Daily Telegraph* was promoting the show again, with 'an insider' saying that 'Kylie just sizzles in her scenes...' and the guest star herself quoted as saying, "If they want me back I will be there like a shot."

Concurrent with Block Two, further recording was undertaken on Tuesday

21 August, starting off at BBC Broadcasting House in Llandaff at 11am when BBC Wales newsreader Jason Mohammad recorded the News 24 material in a similar manner to his appearance in *The Sarah Jane Adventures*. At noon, the team moved to City Hall in Cardiff to record the shots of the Queen and her footman at Buckingham Palace with Martin Winfield of Rockwood Animals supplying the Queen's corgis; exterior shots were conducted near the National Museum of Wales. After a break, the team then recorded the opening shots in the TARDIS with David Tennant from around 5pm, including the revised material of the Doctor repairing his ship. More inserts, also recorded separately in London, featured Nicholas Witchell, the BBC News royal and diplomatic correspondent since 1998, while library material was inserted of Buckingham Palace. ■

PRODUCTION

Mon 9 - Wed 11 Jul 07 Upper Boat Studios, Treforest - Studio 6: Canyon

Thu 12 Jul 07 - Upper Boat Studios - Studio 6: Canyon - Greenscreen/TARDIS Stage: Host Storage - Greenscreen/Canyon - Greenscreen/Ship Corridor - Greenscreen

Fri 13 Jul 07 Exchange Building, Adelaide Street, Swansea (*Titanic* Reception - Deck 1/Deck 2)

Mon 16 - Tue 17 Jul 07 The Coal Exchange, Mount Stuart Square, Cardiff Bay (Corridor Entertainment Lounge/Entertainment Lounge)

Wed 18 Jul 07 The Coal Exchange (Entertainment Lounge)

Thu 19 - Fri 20 Jul 07 Johnsey Estates, Mamhilad Park Ind Estate South, Pontypool (Host Storage - Deck 31)

Sat 21 Jul 07 Johnsey Estates (Stairwell)

Mon 23 Jul 07 Johnsey Estates (Stairwell)

Tue 24 Jul 07 Johnsey Estates (Stairwell/ Stairwell 2/Ship Corridor 1/Host Storage - Deck 31)

Wed 25 Jul 07 Johnsey Estates (Ship Corridor 1)

Thu 26 Jul 07 Johnsey Estates (Ship Corridor 1/Ship Corridor 4)

Fri 27 Jul 07 Johnsey Estates (Ship Corridor 2/Ship Corridor 3/Ship Corridor 5)

Sat 28 Jul 07 Exchange Building (*Titanic* Reception - Deck 1)

Mon 30 Jul 07 Exchange Building (Small Cupboard/*Titanic* Reception - Deck 22)

Tue 31 Jul 07 Upper Boat Studios - Studio 6: Canyon - Greenscreen/Host Storage - Deck 31 - Greenscreen; St John Street, Cardiff (City Street)

Wed 1 Aug 07 Upper Boat Studios:

Host Containment Cells -

Greenscreen/Shaft - Greenscreen/Canyon/Host Storage - Deck 31 - Greenscreen; WDA Compound, ABP Cargo Road, Cardiff Docks (Hillside Overlooking City)

Thu 2 Aug 07 Upper Boat Studios: Bridge

Fri 3 Aug 07 Johnsey Estates (Kitchen Corridor)

Mon 6 Aug 07 Johnsey Estates (Host Storage - Deck 31)

Tue 7 - Wed 8 Aug 07 Upper Boat Studios: Bridge

Tue 21 Aug 07 BBC Broadcasting House, Llandaff (News 24 Studio); City Hall, Cardiff (Posh Marble Staircase/Against Sky); Upper Boat Studios: TARDIS

Sat 20 Oct 07 Upper Boat Studios: Canyon - Greenscreen

Post-production

A first edit of *Voyage of the Damned* had been assembled by Friday 24 August and was found to run to 78 minutes, over the one-hour slot. Further editing would be necessary in the coming weeks.

On Saturday 25 August, Bernard Cribbins was the subject of the piece *Womble Bernard's Who role in The Sun* which effectively lifted Phil Collinson's comments from a recent edition of *Doctor Who Magazine*. The same day, Kylie Minogue attended a special *Doctor Who Magazine* photoshoot at Worx Studios,

Parsons Green in London as arranged by Will Baker and Edward Russell, with a Dalek present so that shots similar to – but not identical to – the nude photo session featuring former *Doctor Who* companion Katy Manning from a 1977 issue of *Girl Illustrated* could be created. Thursday 6 September saw the final recording at AIR Studios in London of *The Stowaway* for both the episode and the forthcoming soundtrack CD, with *Doctor Who Confidential* present to see Yamit Mamo and the band taping the festive track.

On Tuesday 16 October, *The Sun* revealed that Minogue 'will plant a tender kiss on

Below:

Kylie Minogue poses with a Dalek in a special photoshoot.



Connections: Changing age

► The Doctor gives his age as 903 as opposed to the 900 years old suggested in *Aliens of London/World War Three* [2005 – see Volume 49]; this was still less than the 953 which he gave in 1987's *Time and the Rani* [1997 – see Volume 43].



Dr Who' in the Christmas Special, and also gave away that the story ended 'on a sad note' when Astrid 'spins off into space', as well as explaining that the *Titanic* was 'a spaceship run by arch-baddie Max Capricorn' and the episode concluded as 'the *Titanic* falls from the sky and looks like crashing on Buckingham Palace'. On Saturday 20 October during work on Block

Four, James Strong picked up the shot of Morvin's death fall – this time with stuntman Gerald Sleith – along with inserts for other episodes.

By mid-October, it became clear that Howard Attfield – who had played Geoff Noble in *The Runaway Bride* [2006 – see Volume 54] and recorded material for the 2008 series opener *Partners in Crime* [2008 – see page 64] – would not be able to continue filming. Attfield died on 31 October. Phil Collinson suggested that since Bernard Cribbins had bonded so well with the team during his one night on location, maybe the part could be rewritten as Donna's grandfather to be played by Cribbins. Davies took the opportunity to rename Stan as Wilfred Mott now that he was an ongoing character; since the name 'Stan' was never used in dialogue, all this meant was a change to the closing credits.

Additional Dialogue Recording for *Voyage of the Damned* was then performed at AIR Studios on Tuesday 6 November. The Queen's voice was provided by impressionist actress Jessica Martin who had played Mags in the *The Greatest Show in the Galaxy* [1988/9 – see Volume 45]. The voice dubbed on for Bannakaffalatta was changed when it was felt the original had lost the charm of the character, and also added

in post-production was the unscripted computer voice aboard the *Titanic* which clarified events such as "oxygen membrane holding" or "deadlock broken".

Later in the week, rumours circulated that Minogue was hoping to return to *Doctor Who*, with the *Daily Express* running the story *Kylie Could Win Permanent Role in Dr Who* on Friday 9 November and quoting the star as saying, "I know there has been talk that my character could be reintroduced at a later date. We'll have to wait and see. I've always been a fan of *Doctor Who* and when you think how long it's been running, it is a series that is a unique piece of television history."

Monday 12 November saw Minogue appear on Jo Whiley's Radio 1 show, prior to recording a Radio 1 show in London for Christmas Day. Minogue was asked about committing to a six-month stint on the series; she indicated that she would, but finding time in her schedule was unlikely.

Right:

Foon and Morvin Van Hoff dine in luxury.



Late on Thursday 22 November, the *Doctor Who* team learnt that Verity Lambert, the noted TV producer who had overseen the first two years of the series from 1963, had died. Before the end of the evening, it had been decided that the Special would be dedicated to her memory.

With six months to perfect the CGI *Titanic*, The Mill concluded their work on all the computer-generated effects for the Special – including removing Geoffrey Palmer’s blinking after the captain had been killed – on Saturday 24 November.

The final mix of *Voyage of the Damned* took place on Wednesday 28 November, by which time James Strong had completed work on *Partners in Crime* and moved onto BBC One’s new series *Bonekickers*. As with Catherine Tate the previous year, Kylie Minogue was given second billing behind David Tennant on the opening credits. Because of new BBC directives introduced during 2007, the style of the

closing captions after the trailer for the 2008 episodes had to be heavily reworked into what Russell T Davies referred to as “hastily condensed credits” on the episode commentary. Also in place was the tribute caption reading: ‘In memory of Verity Lambert OBE, 1935-2007.’

Murray’s music

Now based in the USA, Murray Gold had been completing his score – which featured vocal elements from Melanie Pappenheim – since the start of October. *Voyage of the Damned* sported a new arrangement of the theme tune originally composed by Ron Grainer which included elements of the 1980 version produced by Peter Howell and incorporated drums, piano and bass guitar. Murray Gold told *bbc.co.uk*, “I think I just decided to spruce it up – new drums, new rhythm section, new bass line, new little bit of piano.” The music played at the *Titanic* reception included an instrumental of the well-known Christmas song *Jingle Bells* previously heard in *The Runaway Bride*, and vocals of *Winter Wonderland* and *I Wish It Could Be Christmas Everyday* (as specified in the script). Elements of *God Save the Queen* were also incorporated into cues with royal connotations. *The Stowaway* was also referenced in incidental pieces towards the end of the show.

Editing had cut further material from the episode, but the programme was still 11 minutes longer than planned, but when Julie Gardner informed the BBC schedulers of this, she was offered a 70-minute slot to accommodate the Special. ■

Connections: A Gallifreyan first

► For the first time since the return of *Doctor Who* in 2005, the Doctor specifies that his home world of Gallifrey is in the constellation of Kasterborous as first stated in 1975’s *Pyramids of Mars* [1975 – see Volume 24].



Publicity

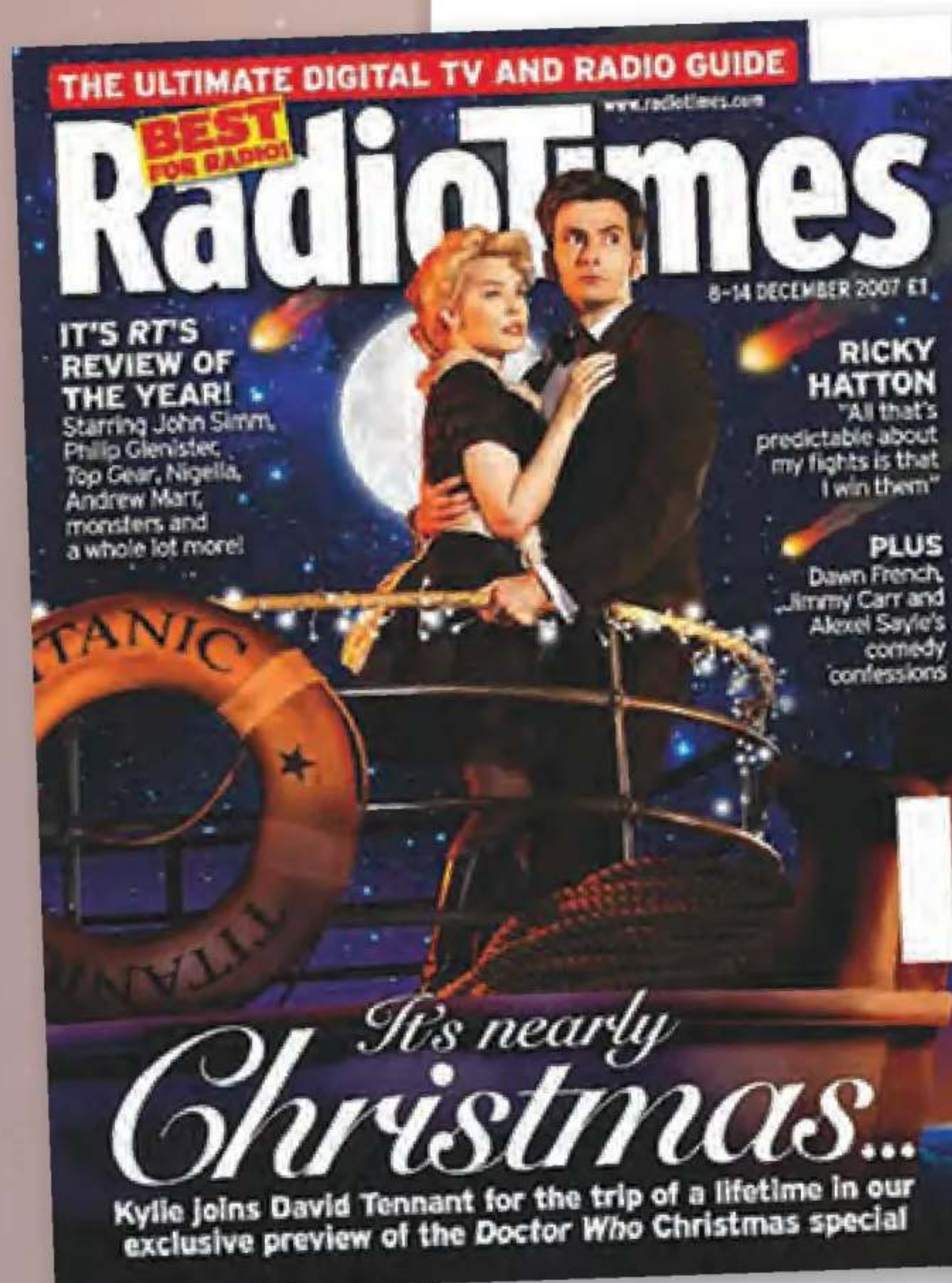
▶ The BBC Press Office issued information about the Christmas Special at the end of November, quoting an enthusiastic Kylie Minogue and emphasising the guest cast. On Tuesday 27 November during the Radio 2 broadcast of *X-aminig Kylie* – in which David Tennant chatted to Minogue about her new album, *X* – an extract from the Special of the Doctor meeting Astrid was included, with the pair then discussing why Minogue took on the role of Astrid. *X* had been recorded before work on *Voyage of the Damned*, although Minogue and her team were still editing tracks while she recorded *Doctor Who*.

special treats for fans each day. That evening, *Doctor Who* was included in a montage of festival programmes on a BBC One trailer. Also, *Radio Times* for 8-14 December was released early in the run-up to Christmas. Even though it was still some weeks from airing, it was the Christmas episode that grabbed this issue's cover, with one of the magazine's special shots of the Doctor and Astrid on the deck of the *Titanic* announcing, 'It's nearly Christmas...' Nick Griffiths' three-page piece *Disaster Whovie* presented further such images as well as talking to David Tennant about the forthcoming Special.

Below:
Radio Times
previews
*Voyage of
the Damned*.

▶ The first day of December saw bbc.co.uk launching its second *Doctor Who Advent(ure) Calendar*, counting down to *Voyage of the Damned* with

▶ On Monday 3 December, Russell T Davies and his team showed the finished episode to Kylie Minogue in London. With the broadcast schedules locked down, on Tuesday 4 December,



the BBC announced that *Voyage of the Damned* would run to 71 minutes rather than 60 and so start at 6.50pm on Christmas Day, with a brand-new hour-long edition of *Doctor Who Confidential* on BBC Three at 8.30pm and new features on the *bbc.co.uk* website from 8pm. A teaser trail of three clips showing the Doctor, Astrid and the *Titanic* appeared on most of the BBC One regions on Saturday 8 December, while a two-minute trailer for the Special was running in Odeon cinemas across the UK.

► *Doctor Who*'s 'disaster movie' was also highlighted in *Radio Times* the following week (15-21 December) by Alison Graham in her festive preview, *The Cream of Christmas*. The Christmas double issue itself then offered a striking three-page feature in which Minogue spoke to Andrew Duncan and was photographed by Will Baker, and Tennant chatted to Nick Griffiths with extra comments from Geoffrey Palmer. There were also separate pieces on Billie Piper and Catherine Tate regarding their own festive programmes. Alison Graham again selected the show as one of *Today's Choices* for Christmas Day, proclaiming that with its ingredients of 'tension, heart-warming moments [and] cheeky bits' that this 'really is the most special Christmas Special'. The listing was accompanied by another photo of the Doctor and Astrid.

► Issue 390 of *Doctor Who Magazine* was published on Thursday 13 December, featuring a new design and a cover shot of Kylie Minogue posing with



Left:
Doctor Who Magazine's
exclusive
Kylie cover.

a Dalek. The magazine featured interviews with David Tennant and also Kylie Minogue, who commented that, "There was a lot of excitement when the Dalek arrived. I was in the presence of a legend!" The cover photo had also been published by the previous day's *The Sun* newspaper, and the iconic image and quotes from *Doctor Who Magazine*'s interview were later carried by many other newspapers, magazines and websites around the world. *Doctor Who Magazine* 390 went on to become the biggest selling issue of the magazine since its earliest days.

► Commentary for *Voyage of the Damned* featuring Russell T Davies, Julie Gardner and Phil Collinson was also recorded on Thursday 13 December. Over at BBC Radio Cymru, Julian Carey prepared his own *Voyage of the Damned*, the latest in his series *Doctor Who: Back in Time* which would be heard on Welsh radio. His first interviewee was Debbie Chazen

VOYAGE OF THE DAMNED

STORY 188

Right:

Team Van Hoff.

with whom he spoke at the Old Vic in London on Friday 14. By now, BBC One had scheduled a 90-second preview of the Special which would appear in the schedules as an item in its own right, which was to run after the 5.40pm news on Saturday 15 December and then appear on a loop on the BBC interactive service. Also on Saturday 15, a feature on the making of *Voyage of the Damned* by Caitlin Moran appeared in *The Times* and a 40-second trailer (on which Davies had asked for some dialogue from Max to be removed as he felt it gave the game away) appeared at 10.10pm. Next morning, a 20-second trailer was included in the BBC's *Breakfast*.

- ▶ *Voyage of the Damned* was premièred to the press and celebrity guests on a vast IMAX screen at the Science Museum in London on the evening of Tuesday 18 December; Kylie Minogue was out of the country, although David Tennant was joined by fellow cast members including Geoffrey Palmer and Bernard Cribbins, while other names present from the world of *Doctor Who* included Elisabeth Sladen, Camille Coduri, Shaun Dingwall and Noel Clarke along with guest stars such as John Simm, Anthony Head, Tamsin Greig, Anne Reid and Michelle Collins and celebrities such as writer Richard Curtis, singer Nick Cave and broadcaster Jo Whiley. Richard Bacon's late-night show on BBC Radio 5 Live covered the event, with comments from David Tennant, particularly on how long he was remaining as the Doctor. Julian Carey was present to tape interviews with David Tennant,



Bernard Cribbins, Gray O'Brien, Russell Tovey and Clive Rowe, while BBC News also covered the event, again interviewing the show's star.

- ▶ GMTV ran a report on the press launch on Wednesday 19, with comments by Gray O'Brien, while on *Breakfast* from BBC One, interviews with David Tennant and Bernard Cribbins were screened, along with observations from famed animator Nick Park and *The Sound of Drums* [2007 – see Volume 56] cameo artist (and former MP) Ann Widdecombe. *Newsround* also had a report on the event, as did *Wales Today*. *Blue Peter* also aired a pre-recorded insert of David Tennant urging young viewers to take part in the programme's Disc Drive appeal.
- ▶ Russell T Davies was interviewed at his flat for *Back in Time* on Thursday 20 which also saw the BBC's *Breakfast* show covering the Special again, this time with comments from Debbie Chazen. The first newspaper pieces started to appear. In *The Guardian*, Gareth McLean hailed *Voyage of the Damned* as 'a great success' and declared it to be 'the best of the three Christmas Specials'

while *The Daily Telegraph* carried a photo of the Doctor kissing Astrid on Thursday 20 December. Next day, Julian Carey interviewed Julie Gardner for *Back in Time*.

- ▶ By Friday 21, *The Times* was reporting that some Christian groups were upset by some of the imagery in the programme, notably the Doctor ascending with the aid of the Host. “The Doctor would have to do a lot more than the usual prancing around to be a messiah,” said Stephen Green of *Christian Voice*. “He has to save people from their sins.” There was further controversy the next day in *The Sun* with a story where 95-year-old Millvina Dean – the last survivor of the *Titanic* – claimed the programme was “disrespectful to the dead and bereaved to make entertainment of such a tragedy”. “*Voyage of the Damned* is set on a spaceship called the *Titanic* and not a boat,” explained a BBC spokeswoman in the *Daily Record*.
- ▶ In *The Times* on Saturday 22 December, Caitlin Moran’s capsule review read: ‘The Christmas Day *Doctor Who*.

You have to watch it. It’s amazing. Goodbye.’ Over on BBC Radio Cymru, the new edition of *Doctor Who: Back in Time* aired at 1.35pm. Saturday 22 also saw the appearance of a new story by Paul Cornell, who had written for the 2005 and 2007 series, in *The Daily Telegraph*; entitled *The Hopes and Fears of All the Years*, it was illustrated by *Doctor Who Magazine* artist Mike Collins.

- ▶ More controversy was stirred up in the pages of the *Daily Star* on Sunday 23 December with the item *Hitler would be Top Timelord* in which Ciaran Hannah reported how at the press launch, when asked who from history he would like to see playing the Doctor, Russell T Davies had quipped, “Hitler. He was stern and strong. He would be great.” That evening, David Tennant’s appearance as a Star in a Reasonably Priced Car was screened on BBC Two’s *Top Gear*.
- ▶ The *Daily Mirror* indicated that the Special was ‘a corker’ on Christmas Eve, and that evening the current BBC Three repeat run ended with *Last of the Time Lords* [2007 – see Volume 56].
- ▶ At 1pm on Christmas Day, Radio 1 broadcast *Kylie Minogue’s Christmas Special* with David Tennant’s contribution over the line from Cardiff as the pair chatted about Bannakaffalatta and Tennant declared, “Enjoy the *Doctor Who* Christmas Special... I shall be reclining in a bath of mince pies.” Meanwhile, BBC Radio Cymru repeated *Back in Time* at 1.35pm.

Left:

Mr Copper and the Doctor arm themselves.





VOYAGE OF THE DAMNED

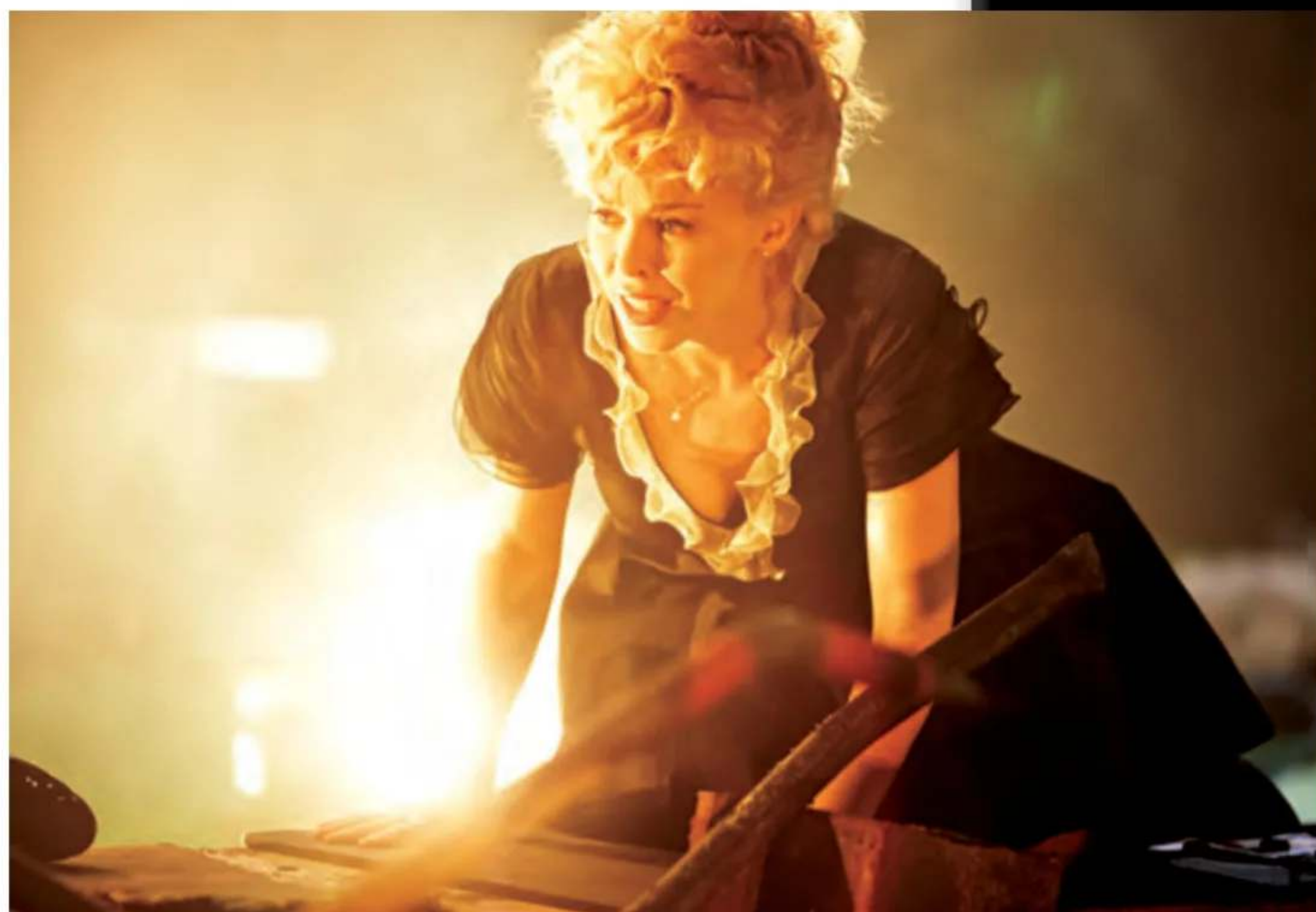
Broadcast

▶ *Voyage of the Damned* was broadcast on BBC One at 6.50pm on Christmas Day 2007. Overnight ratings were phenomenally good, with *Doctor Who* achieving a 50% share of the audience, and over 12 million viewers – the programme's highest rating since 1979; it was the second-most-watched programme of the day, beaten only by the edition of the BBC soap *EastEnders* that followed it. In comparison, the opposition of ITV1's *Emmerdale* rated

less than half *Doctor Who*'s audience. The Appreciation Index (AI) was 86, placing it as one of the most enjoyed festive programmes and the highest rated on BBC One or ITV1 for the day. Following *Voyage of the Damned*, at 8.30pm on BBC Three came a special hour-long edition of *Doctor Who Confidential* which netted 0.3 million viewers. The commentary for the episode was also made available via the bbc.co.uk website.

▶ On Boxing Day, critic James Walton of *The Guardian* observed that while he had never been a fan, *Voyage of the Damned* made him see why *Doctor Who* had such a following: 'I can't imagine how this episode could have done its job any better.' However, *The Times* review by Tim Teeman was a voice of negativity, describing the Special as 'lazy, predictable and indulgent'. A revised version of *X-aming Minogue* was broadcast by Radio 2 at 6pm on Boxing Day under the new title *Re-X-aming Kylie* and now included different material which might have acted as a spoiler to the *Doctor Who* Special.

▶ Sam Wollaston's review in *The Guardian* on Thursday 27 observed of the Special's guest star, 'She may be Kylie, but she's no Freema [Agyeman] or Billie [Piper].' And in the *Daily Mirror*, Jim Shelley was scathing about the plot, describing it as 'one hi-tech chase scene after another'.



Above:
Waitress Astrid demonstrates that she is companion material.

▶ Between 10am and 4pm on Thursday 27, members of the public had the chance to watch the Special again on large outdoor screens at Centenary Square in Bradford, the Market Place in Derby, Queen Victoria Square in Hull, the Millennium Square in Leeds, Clayton Square in Liverpool, Exchange Square in Manchester and All Saints Square in Rotherham; this was part of a promotion for BBC's download service iPlayer, on which the Special could also be seen for seven days after transmission.

▶ In *The Stage* on Friday 28, Harry Venning declared, '*Voyage of the Damned* was well up to *Doctor Who*'s impeccably high standards.' The review from Alex Clark in *The Observer* on Sunday 30 hailed the new episode as an 'oasis of cheeky nonsense and careless invention' when compared to *EastEnders*.

▶ The New Year's Day repeat at 2.15pm on BBC One again beat its ITV1 opposition, *The Flintstones*, attracting

Left:
The Heavenly Host are not as angelic as they appear..

Right:
The *Titanic*'s
Captain.



over two million viewers and an AI of 88, with the announcer pointing out that the Doctor and Astrid’s adventure had been “enjoyed by almost 14 million on Christmas Day”. There was then a repeat on BBC Three at 7pm that evening seen by around half a million viewers.

▶ In the *Letters* page of the *Radio Times* (12-18 January 2008), Henrik Hansen of London noted that the Christmas dramas from BBC One were ‘a bit brutal’, with *Robin Hood* offering the death of Marian and *Doctor Who* having three of the ‘survivors’ die in one scene.

▶ When final viewing figures for the last week of 2007 were published by BARB (Broadcasters Audience Research Board), it was confirmed that with over 13 million viewers, *Voyage of the Damned* was the second-most-watched programme of the year. Furthermore, on Tuesday 15, the BBC revealed that *Voyage of the Damned* was its most-watched programme on iPlayer.

▶ “We’ve become one of those shows that is looked forward to at Christmas,” explained Phil Collinson on *Doctor Who Confidential*, “and I hope that in years to come, that children will grow up and remember their Christmases and *Doctor Who* as part of that.”

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Voyage of the Damned	Tuesday 25 December 2007	6.50pm-8.00pm	BBC One	71'52"	13.31M (2nd)	86

Merchandise

Voyage of the Damned was first released on BBC DVD in March 2008. The special features on the disc were: the Children in Need 2007 Special *Time Crash* and *Doctor Who Confidential Cutdowns*.

Voyage of the Damned was also included on *The Complete Fourth Series* DVD box set in November 2008. HMV had an exclusive cover available, while *Play.com* offered five postcards free with the set. The Special features included: *David Tennant Video Diaries*, *The Journey (So Far)* – a half-hour charting the return of *Doctor Who*; the ‘cinema’ trailers for *Voyage of the Damned*; audio commentary for *Voyage of the Damned* with Murray Gold, Russell Tovey and first assistant director Peter Bennett; *Doctor Who Confidential Cutdowns*; the 2007 *Children in Need* Special, *Time Crash*; and deleted scenes introduced by Russell T Davies. In October 2009, the

episode was also included as issue 21 of GE Fabbri’s *Doctor Who – DVD Files*, in the *Doctor Who: Series 1-4 Box Set* in October 2009 and as part of the *Doctor Who: The Complete Series 1-7 Blu-ray* box set in November 2013, plus the reissue of *Doctor Who: The Complete Fourth Series* in August 2014. *Voyage of the Damned* was included in *The Complete Fourth Series Blu-ray* in August 2015, and also on *The 10 Christmas*



Specials limited-edition DVD/Blu-ray box set, issued by BBC Worldwide in November 2015.

The track *The Stowaway*, performed by Yamit Mamo, was featured on Silva Screen’s *Doctor Who: Original Television Soundtrack: Series 3* in November 2007. The *Voyage of the Damned Suite* was featured on the *Doctor Who: Original Television Soundtrack: Series 4* in November 2008 and on the 11-CD edition of *Doctor Who: The 50th Anniversary Collection* (AKA *The TARDIS Edition*) in September/November 2014.

Character Options issued a *Voyage of the Damned* 5” action figure set in April 2008. The set included figures of the Doctor, Astrid Peth and two Host figures plus a *Titanic* lifebelt accessory. Character Options later issued action figures of Astrid Peth and Bannakaffalatta in January 2009. A Heavenly Host figurine was available in issue 22 of the *Doctor Who Figurine Collection* published by Eaglemoss in June 2014.

Six *Voyage of the Damned* postcards were issued by BBC Worldwide in 2007. ■

Above:

Character Options’ *Voyage of the Damned* Gift Set.

Below:

Host figures by (left) Eaglemoss, and Character Options.



Cast and credits

CAST

David Tennant The Doctor
Kylie Minogue Astrid Peth
with
Geoffrey Palmer Captain Hardaker
Russell Tovey Midshipman Frame
George Costigan Max Capricorn
Gray O'Brien Rickston Slade
Andrew Havill Chief Steward
Bruce Lawrence Engineer
Debbie Chazen Foon Van Hoff
Clive Rowe Marvin Van Hoff
Clive Swift Mr Copper
Jimmy Vee Bannakaffalatta
Bernard Cribbins Wilfred Mott
Nicholas Witchell Himself
Paul Kasey The Host
Stefan Davis Kitchen Hand
Jason Mohammad Newsreader
Colin McFarlane, Ewan Bailey Alien Voices
Jessica Martin Voice of the Queen

Below:
Orchestrator
Ben Foster
and composer
Murray Gold
make cameo
appearances as
band members.



UNCREDITED

Darren Clarke, Andy Jones, Lucy Hassan, Sharon Lee Teleporting Guests
Richard Knott, Toby Lapper, Craig Rogers, Pina Harrington, Dertinder Regazzoli, Alice Mundy, Amber Eastwood, Mark Ashmore, Adele Houghton, Susan Morgan, Richard Greateorex, David Newton, Gareth McCall, Richard Daniels, Ian Richardson, Matt Kid, Vai On Ho, Richard Oxenham, John Shepherd, Richard Knott, Giles Claydon, Darren Clarke, Kristian Arthur, Lewis D'shay, Amy Yates, Harriet Robinson, Dawn Hubbard, Charlotte Mahoney, Gail Anne Felton, Sally Martin, Cherie Hamilton, Elizabeth Ngero, Laura Marklew, Clare Webber, Jane Head, Emma Walker, Juliet Catton, Joanna Bell, Maddy Read, Russell Hawkins, Martin Williamson, Doug Kirby, John Michael Stuart, Oliver Hopkins, Hayley Jones, Catrin O'Neil, Aleta Morgan, Natascha Motee, Melanie Cross, Zac Bauman, Dertinder Regaz, Heddi-Joy Taylor Guests
Clare Philips, Sonal Mamta Receptionists
Dale Ibbetson, Peter Sheward, Anthony Carpenter, Ashley Roberts, Craig Palmer, Adam Harrington Stewards
James D Bartlett, Tat Lay, Tobias Samuels Waiters
Ruari Mears, Ken Hosking, Adam Sweet, Karl Greenwood, John Davey Host
Claudio Laurini Main Steward
Andy Elvin, Ian Darlington, John Sullivan, Roger Shepherd Bridge Crew (inc Mr Cavill)
Steve Humphry, David Stock Croupiers
Yamit Mamo Singer
Paula Gardener Double Bass
Ben Foster Piano
Gethin Jones Drums
Murray Gold Guitar



Mark O'Connor..... Sax
Chester Durrant..... Guest (Handsome Man)
Rachel Anthony..... Guest (Posh Woman)
Giles Clayden..... Guest (Posh Boyfriend)
Nathan Head..... Guest (Glamorous Man)
Joanne McCallin, Tenisha White.....
 Guests (Beautiful Ladies)
Derris Ewers..... Engineer
Matt Wild..... Forklift Driver
Cee Jay Josephs, Wilson Rogers..... Workers
Stephanie Carey..... Stunt Receptionist
Gordon Seed.....
 Stunt Double for The Doctor/Stunt Steward
Danielle da Costa..... Stunt Double for Astrid
Jason Hunjan, Dean Forster..... Stunt Host
**Daffyd Gough, James Mustoe, Samantha
 Starr, Simon M Thomas, Jason Yip**.....
 Kitchen Staff
Colum Sanson-Regan..... Double for The Doctor
Gerald Sleith..... Double for Morvin Van Hoff
Dean Forster..... Stunt Engineer
Mark Archer..... Stunt Double for The Doctor
Angharad Baxter..... Queen
Duncan McLaurie, Adam Chilvers..... Footmen

**Daryl Adcock, Stephen Bracken-Keogh,
 Hannah Welch, Nicholas Wilkes, Emma
 Feeney, Jane S.R. Kyte-Hunt, Paul
 Sparrowham, Lindsay Hollingsworth, Wendi
 Sheard, Paul Ganney**..... ADR Crowd
Robyn Lea..... Stand-in for Astrid Peth¹

¹ Not in finished programme

CREDITS

Written by Russell T Davies
 Producer: Phil Collinson
 Director: James Strong
 1st Assistant Director: Peter Bennett
 [uncredited: James Blackwell, Dan Mumford]
 2nd Assistant Director: Jennie Fava
 [uncredited: Guy de Glanville]
 3rd Assistant Director: Sarah Davies
 [uncredited: Frazer Fennell Ball, Dan Mumford]
 Location Manager: Gareth Skelding
 Unit Manager: Rhys Griffiths
 Production Co-ordinator: Jess van Niekerk
 Production Secretary: Kevin Myers
 Assistant Production Co-ordinator: Debi Griffiths

Above:

*The Voyage of
 the Damned's*
 cast and crew.

Above:
Kylie shares
a smile on set.

Production Runner: Nicola Brown
[uncredited: Hannah Sanders]
Floor Runner: Heddi Joy Taylor
[uncredited: Andy Newbery]
Drivers: Wayne Humphreys, Darren Leen
[uncredited: Kevin Kearns]
Contracts Assistant: Beth Britton
[uncredited: Kath Blackman]
Continuity: Sheila Johnston
Script Editor: Brian Minchin
Camera Operator: Julian Barber
Focus Puller: Steve Rees
[uncredited: Duncan Fowlie, Mark Isaac,
Mark Covington]
Grip: John Robinson [uncredited: Dave Holliday,
Steve Ellingworth, Dai Hopkins]
Boom Operator: Jeff Welch
[uncredited: Mark Walters]
Gaffer: Mark Hutchings
Gaffer: Mark Hutchings
Best Boy: Peter Chester
Stunt Co-ordinator: Tom Lucy
[uncredited: Crispin Layfield]
Stunt Performers: Jason Hunjan, Stephanie Carey,
Danielle da Costa [uncredited: Gordon Seed,
Dean Forster, Mark Archer]
Choreographer: Alisa Berk
Chief Supervising Art Director: Stephen Nicholas

Art Department Production Manager:
Jonathan Marquand Allison
Supervising Art Director: Arwel Wyn Jones
Associate Designer: James North
Art Department Co-ordinator: Anna Coote
Set Decorator: Tristan Peatfield
Props Buyer: Joelle Rumbelow
Standby Art Director: Rebecca Hemy
[uncredited: Ciaran Thompson]
Design Assistant: Peter McKinstry
[uncredited: Al Roberts, Sarah Payne]
Storyboard Artist: Shaun Williams
Standby Props: Phill Shellard, Patrick Deacy
[uncredited: Nick Murray, Dewi Thomas]
Standby Carpenter: Will Pope [uncredited: Alan Dix]
Standby Painter: Ellen Woods
[uncredited: Louise Bohling]
Standby Rigger: Keith Freeman [uncredited: Patrick
Haggarty, Neal Ruck, Des Ward]
Property Master: Phil Lyons
[uncredited: Paul Aitken]
Senior Props Maker: Barry Jones
Props Maker: Penny Howarth
[uncredited: Nick Robatto, Jon Grundon]
Construction Manager: Matthew Hywel-Davies
Scenic Artists: John Whalley, Allen Jones
[uncredited: John Pinkerton]
Graphics: BBC Wales Graphics

Assistant Costume Designer: Rose Goodhart
 Costume Supervisor: Lindsay Bonaccorsi
 Costume Assistants: Barbara Harrington,
 Louise Martin [uncredited: Caroline Thorpe,
 Jo Conte, Paula Townsend, Clare Howie,
 Sheenagh O'Maragh, Rosie Flood, Andi Mears,
 Gemma Evans]
 Make-Up Artists: Pam Mullins, Morag Smith, John
 Munro [uncredited: Steve Smith, Julie Davis, Alison
 Webb, Cathy Davies, Steve Williams,
 Sara Angharad, Louise Fisher, Gary]
 Casting Associate: Andy Brierley
 VFX Editor: Ceres Doyle
 Assistant Editor: Carmen Roberts
 Post Production Supervisors: Samantha Hall,
 Chris Blatchford
 Post Prod Co-ordinator: Marie Brown
 SFX Co-ordinator: Ben Ashmore
 SFX Supervisor: Danny Hargreaves
 [uncredited: Paul Kelly]
 Prosthetics Designer: Neill Gorton
 Prosthetics Supervisor: Rob Mayor
 Online Editor: Matthew Clarke
 [uncredited: Mark Bright]
 Colourist: Mick Vincent
 3D Artists: Jean Claude Deguara, Nicolas
 Hernandez, Nick Webber, Neil Roche, Andy Guest,
 Bruce Magroune, Matt McKinney, Mark Wallman,
 Jeff North [uncredited: Ruth Bailey, Will Pryor,
 Jean-Yves Audouard]
 2D Artists: Sara Bennett, Russell Horth,
 Bryan Bartlett, Greg Spencer, Arianna Lago,
 Simon Holden, Isobel Barber [uncredited: Tim
 Barter, James Moxon, Loraine Cooper]
 Matte Painter: Simon Wicker
 [uncredited: Alex Fort, Charlie Bennett]
 VFX Co-ordinators: Jenna Powell, Rebecca Johnson
 VFX Production Assistant: Marianne Paton
 On Set VFX Supervisor: Tim Barter
 Dubbing Mixer: Tim Ricketts
 Supervising Sound Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Foley Editor: Kelly-Marie Angell
 Finance Manager: Chris Rogers
 With thanks to the BBC National Orchestra of Wales

Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Oliver Ager
 Sound Recordist: Julian Howarth
 [uncredited: Ray Parker, Simon Koelmeyer]
 Costume Designer: Louise Page
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producers: Will Cohen, Marie Jones
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium FX
 Editor: Mike Jones
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 [uncredited: Rory Taylor]
 Production Manager: Tracie Simpson
 Executive Producers: Russell T Davies,
 Julie Gardner
 BBC Wales
bbc.co.uk/doctorwho
 © BBC 2007

Below:
 Rickston and
 Banna smile
 for the camera.



Profile

KYLIE MINOGUE

Astrid Peth

Born Kylie Ann Minogue in Melbourne, Australia on 28 May 1968, dad Ron was an accountant, and Welsh-born mum Carol (née Jones) a sometime professional dancer. At nine Minogue appeared, as did younger sister Dannii, in Australian TV series *The Sullivans* and *Skyways*, and at 16 was Charlotte Kernow in *The Henderson Kids* (1985). Straight after leaving school, Minogue joined *Neighbours* in spring 1986. Axed by Seven Network, then picked up by Network Ten, the soap's new producers placed an emphasis on teenage characters.

Minogue's tomboy car mechanic Charlene Mitchell soon embarked on a romantic tryst with Scott Robinson, played by Jason Donovan. The actress became the youngest-ever winner of the Logie Award for Most Popular Actress in March 1987.

Neighbours became a surprise UK success, first seen in October 1986. Scott and Charlene's wedding day, originally aired Down Under in July 1987, drew almost 20 million British viewers in November 1988.

After singing the old Little Eva hit *The Loco-Motion* at an Australian sporting fundraiser, pop impresario Greg Petherick turned a Minogue re-recording into the biggest selling Australian single that decade.

British production team Stock Aitken Waterman (SAW) then handled Minogue's musical career and their catchy *I Should Be So Lucky* became a UK No 1 in January 1988.

Pop success sped up her departure from *Neighbours*, after more than 300 episodes.



An unbroken run of 13 Top 10 hits to 1991 included four number ones. *Especially for You* (1988) was a romantic duet with Jason Donovan; it was many years later before both confessed they had secretly been a couple for three years in the late 80s.

Minogue's big-screen acting ventures such as *The Delinquents* (1989) and *Street Fighter* (1994) were less warmly received.

After a whirlwind romance with Australian rock god Michael Hutchence in 1989,

Minogue ditched her girl-next-door image for a raunchier sound, enjoying techno-disco

hits including *Better the Devil You Know* (1990) and *Shocked* (1991).

SAW's famously formulaic approach saw Minogue leave for independent label deConstruction in late 1992. First release *Confide in Me* (1994), a sparse piece of mature pop, made No 2.

Minogue collaborated with Nick Cave on *Where the Wild Roses Grow* (1995) and the *Manic Street Preachers* for *Some Kind of Bliss* (1997). The video for *Did It Again* (1997)

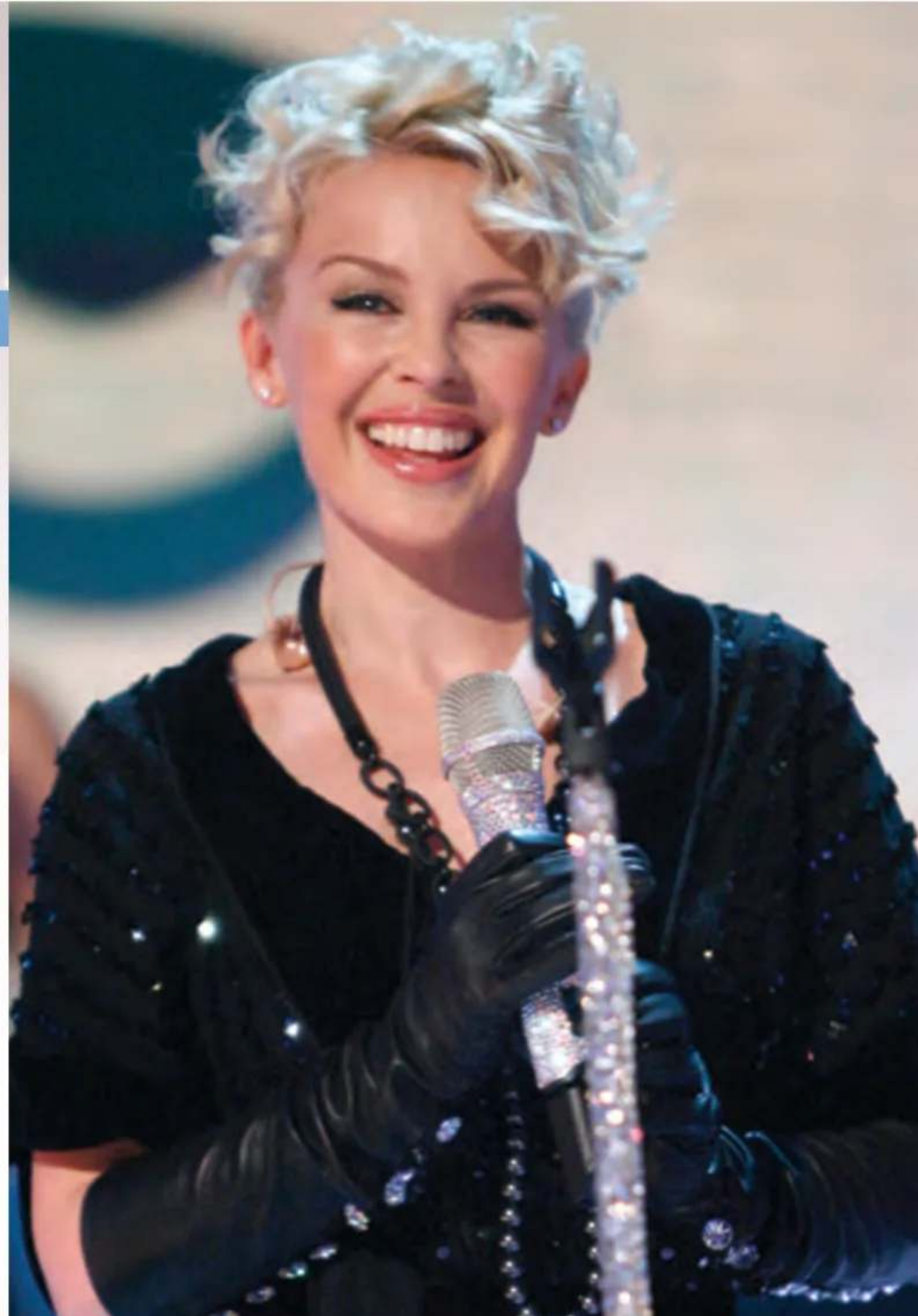
lampooned various previous 'incarnations' of herself as Cute Kylie, Dance Kylie,

Little Mischievous Sex Kylie and Indie Kylie.

Minogue was relaunched as a genuine chart contender in 2000, *Spinning Around* becoming her first No 1 in a decade. Only Minogue and Madonna could now boast No 1s in the 80s, 90s and 00s.

Pop classic *Can't Get You Out of My Head* became a No 1 in 40 countries in 2001 and No 1 album *Fever* won two Brit Awards the following year.

In May 2005, Minogue was diagnosed with breast cancer at 36, undergoing



Left:
Pop Princess!

surgery and chemotherapy. She recovered and restarted touring in November 2006, returning to the UK top five with *2 Hearts* and *Wow* in 2007. Eleventh studio album *Aphrodite* (2010) brought her fifth No 1.

Occasional film roles include *Moulin Rouge!* (2005), voicing Florence in *The Magic Roundabout* (2006), *Holy Motors* (2012), *Jack & Diane* (2012), *20,000 Days on Earth* (2014) and *San Andreas* (2015). She re-recorded *This Wheel's on Fire* as the theme for the movie *Absolutely Fabulous* (2016).

She made TV guest appearances playing herself in both *The Vicar of Dibley* (1994) and a *Men Behaving Badly* Comic Relief Special (1997). She hosted her own *An Audience With...* in 2001 and was a coach on the 2014 run of talent show *The Voice*.

Creative director William Baker devises her elaborate tours. A huge *Doctor Who* fan, he designed robotic dancers the Kyborgs, influenced by the Raston robot from *The Five Doctors* [1983 – see Volume 37]. Baker styled an exclusive 2007 cover shoot for *Doctor Who Magazine* that saw Minogue pose with a Dalek.

Amid sell-out tours, Minogue performed at the closing ceremonies of both the Sydney Olympics in 2000 and the Glasgow Commonwealth Games in 2014.

Minogue received an OBE in 2008. ■

2008 series

The stories in the 2008 series of *Doctor Who* stand as the culmination of four years of work by Russell T Davies to build a new mythology for the series. Although both Davies and the Tenth Doctor will return for a series of Specials the following year, this is the last time they would have a full run of 13 episodes in which to tell a story. And while some of the recurring characters

Right:

Dr Martha Jones joins UNIT.

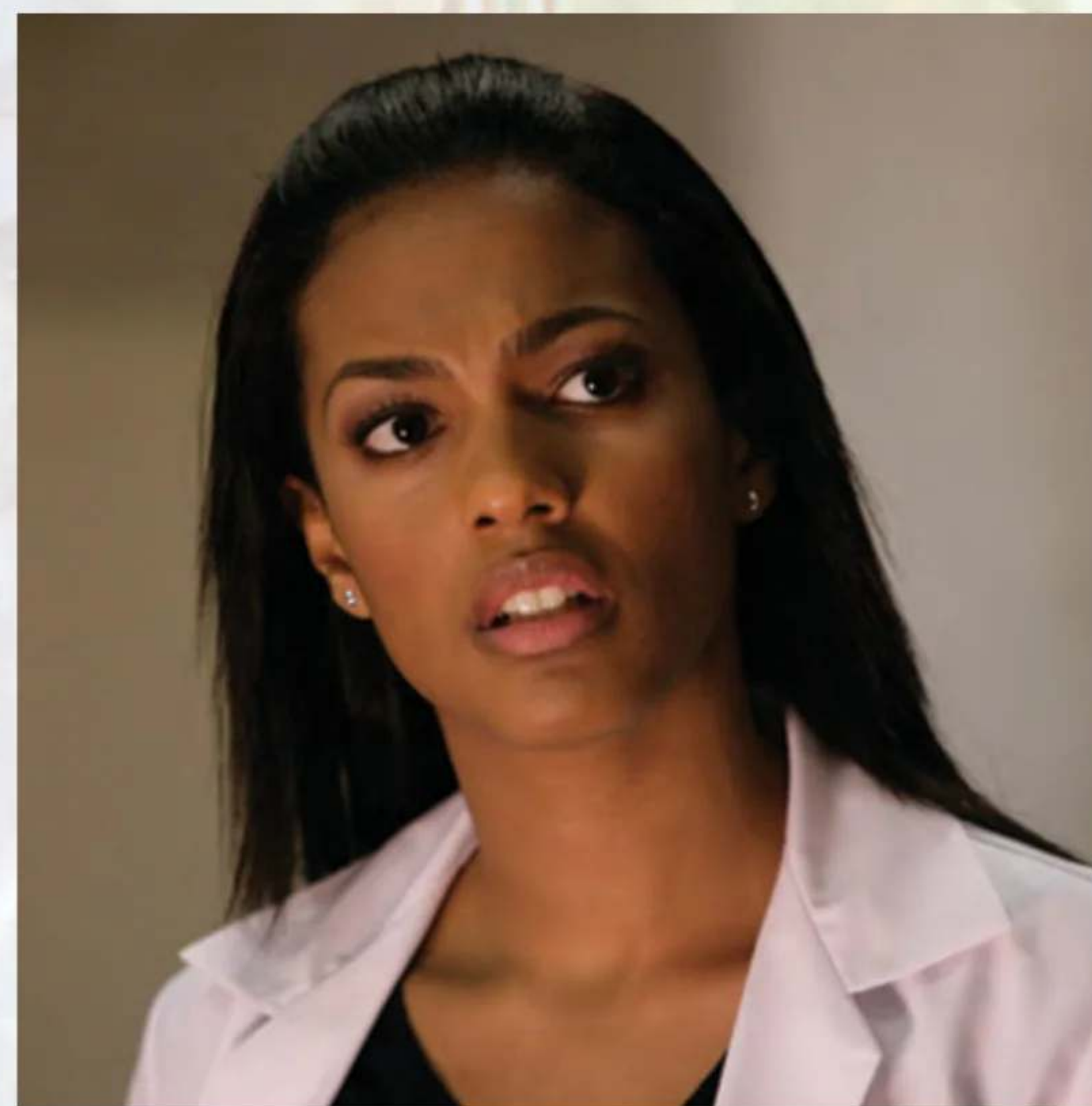
2008 series

- *Partners in Crime*
- *The Fires of Pompeii*
- *Planet of the Ood* (see Volume 58)
- *The Sontaran Stratagem/ The Poison Sky* (see Volume 58)
- *The Doctor's Daughter* (see Volume 58)
- *The Unicorn and the Wasp* (see Volume 58)
- *Silence in the Library/ Forest of the Dead* (see Volume 59)
- *Midnight* (see Volume 59)
- *Turn Left* (see Volume 59)
- *The Stolen Earth/ Journey's End* (see Volume 60)

seen since 2005 would pop up again briefly in *The End of Time* [2009/10 – see Volume 62], their ongoing stories really culminate at the end of *this* year. *The Stolen Earth/ Journey's End* [2008 – see Volume 60] works joyously as both series finale and end-of-term knees-up.

Before then, the 2008 series opens with a new – and surprising – dynamic in the TARDIS. Viewers had watched an unspoken love develop between the Doctor and Rose during the first two series, which remained unrequited until it was too late. After Rose had been confined to another dimension, medical student

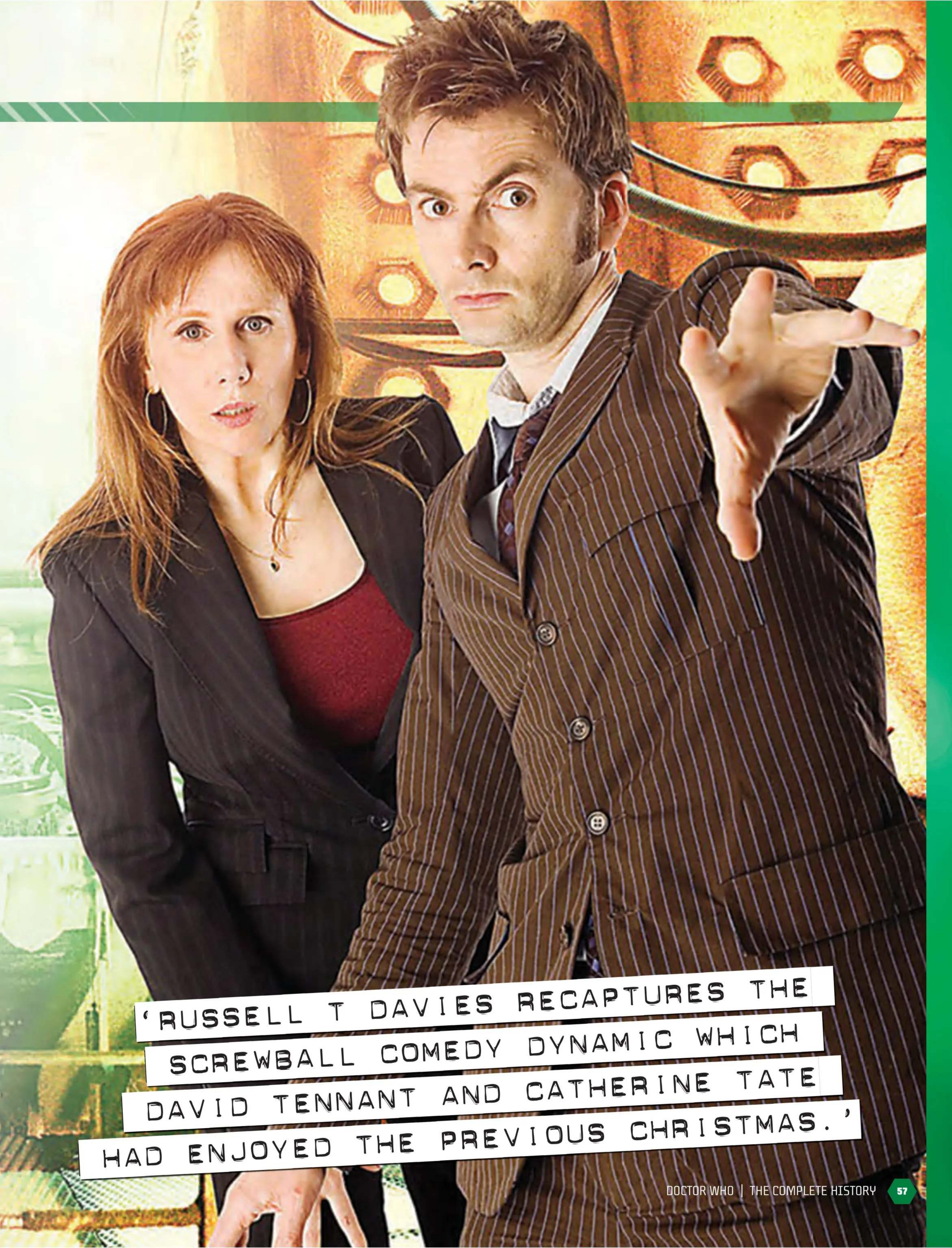
Martha Jones joined the TARDIS, leading to further unspoken feelings between Time Lord and companion. However, this time round it was a one-sided affair. Martha, realising that the Doctor harboured no romantic feelings toward her, turned her back on a life of adventure.



Pleasingly, the character isn't gone for good, with Dr Jones appearing in five episodes of this series, having joined UNIT as a result of her association with the Doctor.

Doctor and Donna duo

So for this series, the hint of any romantic entanglement is strictly off the table – at the insistence of the returning Donna Noble. It's a situation that suits the Doctor fine; he just wants a mate to knock around the universe with. A running gag has the pair denying to all and sundry – and each other – that they are in any way an item. Having explored affairs of the heart in the previous three years, showrunner Russell T Davies strips all that away in favour of recapturing the screwball comedy dynamic which David Tennant and Catherine Tate had enjoyed the previous Christmas in *The Runaway Bride* [2006 – see Volume 54].



'RUSSELL T DAVIES RECAPTURES THE
SCREWBALL COMEDY DYNAMIC WHICH
DAVID TENNANT AND CATHERINE TATE
HAD ENJOYED THE PREVIOUS CHRISTMAS.'

2008 SERIES

As a result, the interplay between the central duo in the TARDIS is amusingly combative, but based firmly on friendship. This is helped by Donna's relatively mature years in relation to the apparent age of the Doctor. Donna is Jackie Tyler (with whom she shares some DNA) turned up to 11 – she's loud, she can be selfish, and isn't what anyone would describe as a towering intellect; but in Davies' deft hands none of these are reasons to dismiss or patronise such a brilliantly conceived character. As well as her sometimes brazen ignorance, she is brave, resilient, resourceful, tender and, of course, good fun.

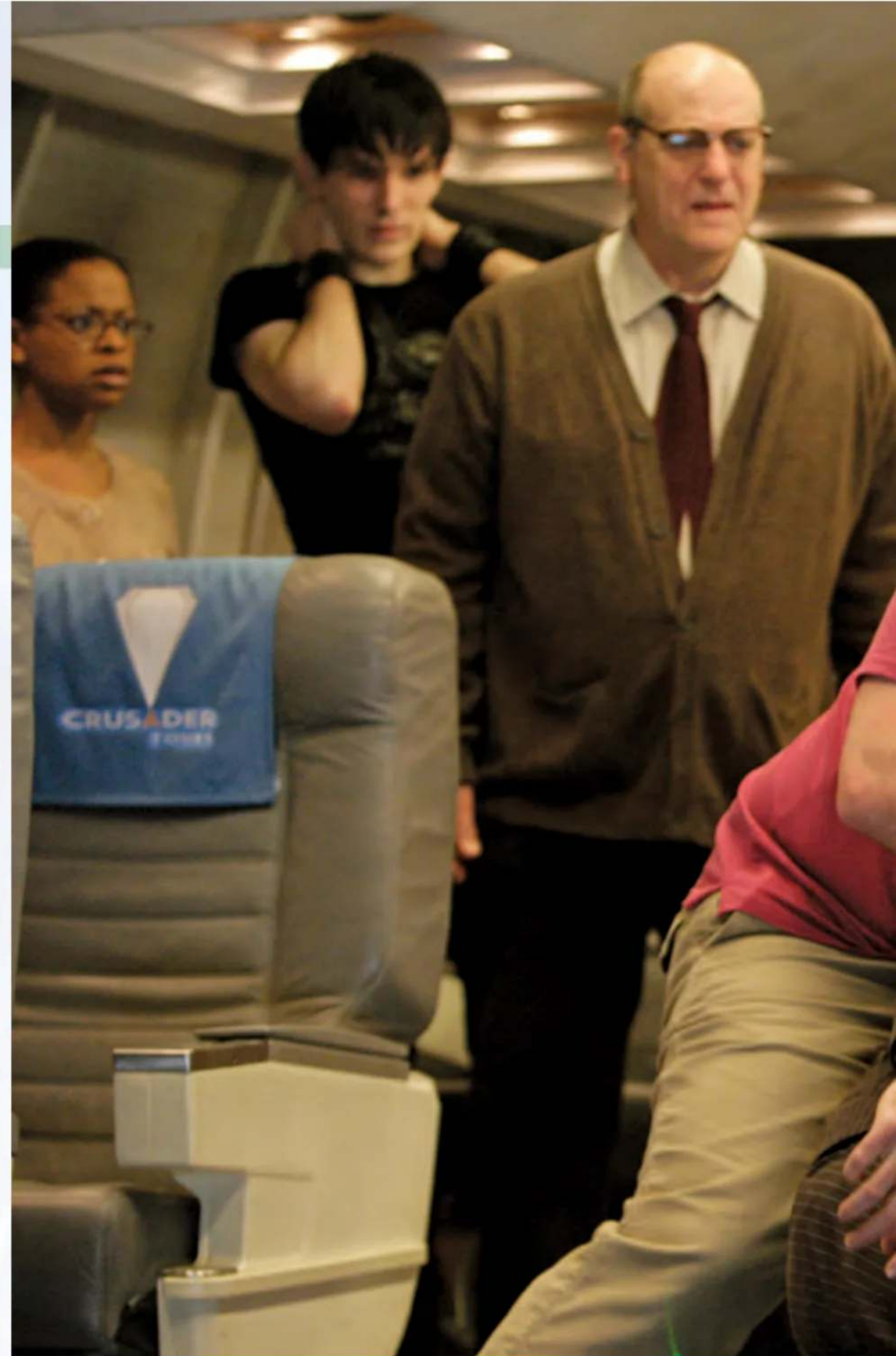
Right:

The Doctor's fellow passengers try to throw him out in *Midnight*.

Emotional resilience

The casting of well-known comedy actress Tate as Donna may have lulled viewers into thinking that perhaps there would be increased larking about in stark contrast to the emotional bond between the Doctor and Rose Tyler. They don't have to wait too long to be proved wrong. The second episode, *The Fires of Pompeii* [2008 – see page 104], finds Donna begging the Doctor to break non-interference rules and save Caecilius and his family from the volcano (after the gut-wrenching decision to sacrifice the citizens of Pompeii in order to save the world). For all the quips and yelling, the series is not afraid to test the emotional resilience of its new leading lady. By the latter part of the series, in *Turn Left* [2008 – see Volume 59], she is left alone to cope with the apparent death of the Doctor and the breakdown of civilisation.

As for the central character, the Tenth Doctor adapts well to the new dynamic, and seems to enjoy the amusingly caustic relationship he has with his new companion. But there is a damaged old man lurking beneath the apparent



youthful vigour of this incarnation – his battle scars show, notably in *The Doctor's Daughter* [2008 – see Volume 58]. When Jenny suggests that she is similar to him because of her experience of war, a tired, bitter edge emerges from the normally affable and energetic Time Lord. He displays a terse superiority – he clearly views petty human skirmishes as flea-bitings compared to the terrifying sights he witnessed during the Time War.

This air of lofty disdain proves to be something of an Achilles heel when the Doctor lands on the planet *Midnight* [2008 – see Volume 59]. His fellow holidaymakers don't react well when he parades his fierce intelligence and knowledge with a certain level of arrogance – it puts their backs up and almost costs him his life.

By the series' end we encounter a second Tenth Doctor – this one untempered by human contact and wartime experience. Spawned from his own lost hand and spare regeneration energy, this fledgling Doctor



commits genocide – living up to Davros’ accusation that our hero is a force for destruction. This flawed incarnation, who will age and die like a human, neatly allows the Doctor to punish himself for his role in the Time War and provide Rose’s story with closure, pairing them off to bring companionship to their exile. The final time that we see her in Bad Wolf Bay, at least a version of the Doctor can stay with Rose Tyler.

Ah yes, Rose Tyler – Billie Piper’s character casts a shadow over this series just as she has done since she left the TARDIS. Her name was the last word spoken in the Christmas Special that introduced Tate’s character, and Martha’s year in the time ship was blighted by the fact that she couldn’t attract the Time Lord’s affection in the way that her predecessor had done. And no sooner does Donna hook up with the Doctor than Miss Tyler makes a cameo appearance at the end of *Partners in Crime* [2008 – see

page 64] which sets in motion events for the series finale.

Despite the recurring references to the bees disappearing and entire planets going missing, it is really Rose who is this year’s Bad Wolf or Vote Saxon. It’s a running theme for eagle-eyed fans, not overly interfering with the episode of the week but present enough to whet the appetite for the season’s climax. This is the Davies way of making the season build to a satisfying and exciting climax. The unexpected resurfacing of the Bad Wolf meme at the end of *Turn Left* means that pretty much the whole of the previous four years are coalescing together for an epic finale.

Rose isn’t the only familiar face returning; the last two episodes bring together a roll call of characters who have been popular stalwarts in the Russell T Davies years of the series. Joining the Doctor are Donna, Martha, Rose, Captain Jack (and his cohorts from spin-off *Torchwood*), Sarah Jane Smith (who also brings some characters from her own series), Wilfred Mott, Sylvia Noble, Mickey Smith, Jackie Tyler and Francine Jones. It’s a reunion that makes 1983’s

Below:

Rose Tyler returns (with a very big gun!) in *The Stolen Earth*.



2008 SERIES



Above:
Companions
united!
The Doctor's
TARDIS family
get together.

20th anniversary episode *The Five Doctors* [1984 – see Volume 37] look like a casual gathering. It's a pleasing demonstration of how many loved and distinct characters have made their mark on the show during its relatively short time back on TV (and we haven't even mentioned Trinity Wells!). Add to this an important character from the revival's first year (Harriet Jones) and a main villain from the show's past (Davros) and viewers are left in no doubt that when the Earth was stolen, the kitchen sink was taken too.

The episode even ends on a headline-grabbing cliffhanger – dangling the prospect of a regenerating Doctor (and knowing full well that the forthcoming Christmas Special has been announced as *The Next Doctor* [2008 – see Volume 60]). This is a typical Davies bluff (misdirecting the press and fans is as much a part of the dramatic make-up of this era as what happens on screen). The misdirection finds its solution in another aspect of the show seeded into the narrative a couple of years earlier – the Doctor's post-regeneration hand, lopped off during the climax of *The Christmas Invasion* [2005 – see Volume 51].

Although many aspects of the 2008 series owe their existence to things created in its more recent history, the show continues to draw from its rich heritage of the previous century. Having 'done' Daleks, Cybermen and the Master, it seemed likely that another classic monster from the past would be needed to give the year a mid-season boost. The diminutive clone warriors from Sontar make a welcome return in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] and with them march UNIT, taking centre-stage in a *Doctor Who* story for the first time since 1989 (and the Brigadier gets a mention, heard of but alas not seen). With this army at his disposal the Doctor gets to have his cake and eat it – using the organisation as military back-up while berating them for their warlike ways and love of guns. He's always been at the centre of a paradox – this peace-loving Time Lord with his paramilitary chums – yet he's never been quite this snide about his colleagues. This is clearly deliberate – Colonel Mace gets a very brave and inspiring speech in *The Poison Sky* which makes the Doctor's previous outbursts a little embarrassing.

Event television

The individual episodes all make a contribution to the series – the Davies approach is one that knows how to keep the show a talking point – each story has a headline-worthy pull that makes each episode seem unmissable. Pompeii! The Ood! The Doctor has a daughter! Agatha Christie! It never ceases to be event television.

There are other aspects of the Davies template on show – there are two 'celebrity historicals' this year. In *The Fires of Pompeii* the celebrity is the location and event



'THE DIMINUTIVE CLONE WARRIORS FROM SONTAR MAKE A WELCOME RETURN IN THE SONTARAN STRATAGEM/THE POISON SKY.'

2008 SERIES

Right:

It's the return of the Ood!

around which the story is set – at this point the series generally uses time travel to get the Doctor to and from adventures, but here he finds that it is the enemy. The inevitability of the historical event (forget timey-wimey; history still cannot be altered – not one liney-winey) gives the story its dramatic punch. There's a more lighthearted approach but one not without emotional depth as Agatha Christie becomes embroiled in an adventure not unlike one of her own mysteries (with the programme solving a real-life mystery surrounding the author). This, like *The Shakespeare Code* the year before (which compared JK Rowling with Shakespeare), is an unashamed celebration of popular culture, which the series itself is a great icon of.

The show is always a product of its time, and Davies is never averse to making a caustic point. For every fun celebrity cameo (this year we get the unlikely combination of Paul O'Grady and Richard Dawkins as themselves, continuing a tradition started in *Aliens of London/World War Three* [2005 – see

Below:

Donna and the Doctor count their shadows in *Silence in the Library/Forest of the Dead*.



Volume 49]) there is social commentary. *Aliens of London/World War Three* also featured Massive Weapons of Destruction which could be unleashed in 45 seconds (in reference to the Iraq war) and this year carries on that tradition in the opening episode: *Partners in Crime* concerns the trend for miracle slimming plans and our obsession with body image which provide the perfect platform for alien invasion.

Planet of the Ood addresses concerns about slavery, while the pre-credits sequence in *The Sontaran Stratagem* features a murderous sat nav, employing the favourite *Doctor Who* conceit of turning something everyday into a killer.

Making new technological advances potential killers is one thing, but Steven Moffat, typically, goes one step further (in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59]) by making something everyday – in this case your own shadow – the object of terror. Davies' eventual successor also uses the concept of time in his own particular way (which will become a trademark of his era) – to tell a love story between two people on the first meeting for one of them and the last for the other. The character of River Song would eventually return to become a key player

on the show, but at this stage viewers could be forgiven for thinking this was a one-off outing for. Only in *Doctor Who*, and only in *Doctor Who* written by Steven Moffat, could this emotional yet complex tale exist. It is very much the shape of things to come – introducing a long-running character by killing her off.

By this stage the series is playing with form perhaps more boldly than it ever has. The viewer has no idea who the little girl in *Silence in the Library/Forest of the Dead* is, until it is revealed that the whole building is an attempt to keep her consciousness alive inside a vast repository of knowledge. The scenes in the girl's home as she watches her TV are a construct – Dr Moon is not real, nor is her house. Other individuals are downloaded into this false reality – and Donna lives out a whole lifetime in the few short hours that she is in the data core. The show is using bold scientific ideas to tell gut-wrenching stories.

Midnight is no less experimental a tale: taking a few small characters in an isolated room and unsettling them with the unnerving conceit of a character repeating what everyone is saying makes for one of the show's most arrestingly different 45 minutes. It also, very interestingly, shows the Doctor as others might see him – as an arrogant know-all. The

being that has taken over Sky Silvestry's body cunningly manipulates very scared people and brings out their worst instincts.

Humanity's capacity for great evil is seen again in the next story. For a series which usually celebrates human ingenuity and pluck, this year *Doctor Who* doesn't shy away from our darker potential. After the terrible events take hold in *Turn Left*, poor Wilfred Mott has to witness something his generation had hoped would never happen again, as Italian comic relief Rocco Colasanto and his family are dragged off to an internment camp. It is one of the most mature scenes ever witnessed in the show, the looks of understanding between actors Bernard Cribbins and Joseph Long speaking volumes in an economically scripted scene.

Heart-rending ending

Turn Left, of course, brings Billie Piper's Rose back centre-stage, in a story in which Donna is told that she is going to die. This is another Davies trick; Rose's swansong had primed to be the story of "how I died" but of course was not her literal death. Donna lives too, but not to tell the tale; she will never remember her adventures with the Time Lord in another heart-rending series climax which finds the Doctor on his own once more.

Ironically, the last companion to get such a heartbreaking ending is given a happier one this time around with Rose being paired off with the Doctor (well, a Doctor) at long last. There is a darkness to this period of *Doctor Who*, and an essential tragedy at the heart of the Doctor's character, but the suggestion that a happy ending is possible is never quite out of reach. There's always light in the darkness. ■

Left:

Wilfred Mott and Rocco Colasanto face some harsh realities in *Turn Left*.





PARTNERS IN CRIME

➤ STORY 189

While investigating Adipose Industries' new weight-loss pill, the Doctor bumps into his old friend Donna Noble. But can they put an end to Miss Foster's alien threat before it escalates out of control?



ADHD

THE COMPLETE HISTORY

Introduction

Donna Noble almost missed her calling. Like Kylie Minogue before her, Catherine Tate had originally been cast to give a one-off performance in a Christmas Special – in that instance, *The Runaway Bride* [2006 – see Volume 54]. After a year of travelling with Martha Jones, however, the Doctor ran into Donna again... and on that occasion she made sure she joined him in the TARDIS.

This kind of false start isn't as uncommon as you might think. Rose Tyler's boyfriend Mickey Smith had a couple of goes at being the Doctor's

sidekick before inviting himself along to travel time and space. The Doctor briefly met Amy Pond, before accidentally abandoning her. It was only years later (from her perspective) that she became his regular travelling companion. Her fiancé Rory was on hand in *The Eleventh Hour* [2010 – see Volume 63] but he wasn't immediately part of the gang. A couple of manifestations of Clara Oswald popped up, before the Doctor finally took the so-called Impossible Girl on board.

To some extent, these comings and goings were a part of the way that, in the years following the series' return in 2005, events became tied to contemporary Earth. The Doctor was always dropping in on the

'DONNA NOBLE
ALMOST MISSED
HER CALLING.'

present day – or at least, the present day as far as his companions were concerned. Rose, Martha and Donna all had families that we returned to periodically. Amy and Rory, at one stage, ended up travelling with the Doctor part-time. This is an approach echoed by Clara and Bill Potts, who had lives on Earth that ran concurrently with their adventures in time and space.

But as a consequence of *Doctor Who* becoming more rooted in the real world, the 'real world' that it portrayed began to change. It was one that had been invaded by the Sycorax, the Cybermen and the Daleks... As the 2008 series opener, *Partners in Crime* started the process of upping the stakes – the Adipose's plan was



Left: Rose's boyfriend Mickey eventually joined the Doctor in the TARDIS too.

swiftly followed by a global incursion by the Sontarans, and the series concluded with the Daleks moving Earth across space and occupying the planet.

When the Doctor first met Donna, it was just about plausible that she didn't believe in aliens. When he met her a second time, she was an expert on all the unexplained mysteries happening in the world. But it wouldn't be long before these things were a mystery to no one... ■

STORY

The Doctor and Donna are separately investigating Adipose Industries.

They both gain entry by pretending to be 'Health and Safety' and watch a presentation by Miss Foster. [1] Adipose Industries has developed a pill that helps people lose weight: "The fat just walks away." A journalist called Penny asks how it works.

Just missing each other, the Doctor and Donna both get printouts of customer lists. [2]

Donna visits a woman called Stacey, while the Doctor visits a man called Roger. They have both lost weight after taking the pills. Roger tells the Doctor that at 10 minutes past one, every night, his burglar alarm goes off. The Doctor thinks something is getting out through his cat flap. [3]

While Stacey is in the bathroom, Donna examines her gold pendant.

Miss Foster detects "unscheduled parthenogenesis". Stacey is horrified as a white, blobby creature detaches itself from her midriff. [4] Stacey dissolves into dozens of the creatures. Donna forces open the door – to see the last one jump out of the window. The creatures are collected by a van.

Donna returns home, where her mother, Sylvia, criticises her for not being able to stick at a job. Donna goes to see her grandfather, Wilf, who is stargazing. Donna tells him that if he ever sees a little blue box, he should shout for her. [5]

Donna borrows Sylvia's car and parks in an alleyway by Adipose Industries. The TARDIS materialises nearby, and both Donna and the Doctor sneak into the building and hide, the Doctor in a cupboard, Donna in the toilets. Later that night, Foster enters the toilets with two guards. They kick open the cubicles to reveal that Penny has also chosen one as a hiding place. [6]





She is taken to Foster's office. The Doctor watches from outside, standing on a window-cleaner's cradle. Foster explains to Penny that the pills turn fat into creatures called Adipose.

Looking in through the door window, Donna and the Doctor see each other. [7] Then Foster sees them both. The Doctor signals to Donna to run and she meets the Doctor on the stairs. They run to the roof.

The Doctor locks the cradle's controls with his sonic and they descend using the cradle. But Foster starts burning through the cables with her sonic device. Donna is left dangling. [8] The Doctor uses his sonic to get Foster's sonic device, climbs into the building and helps Donna inside.

They run into Foster and her guards in the call centre. She explains she has been employed to foster a new generation of Adipose after their breeding planet was lost. The Doctor puts the two sonics together creating a screech and escapes with Donna.

Sylvia is in a wine bar when an Adipose pops out of her friend Suzette. They pop out of other people, and soon thousands of the creatures are streaming down the streets! [9] The Doctor and Donna stop the inducer.

A spaceship appears overhead and the Adipose are levitated into it. [10] The Doctor and Donna rush to the roof, where Foster is also floating upwards. The Doctor warns her that the Adipose intend to get rid of her, but she doesn't believe him - and then falls to her death. The spaceship zooms away.

The Doctor and Donna return to the alleyway. Donna has already prepared for her travels with the Doctor. But she still has her mum's car keys. She phones her, telling Sylvia that she's putting them in a bin. She tells one of the bystanders to tell her mum where to look. The bystander is Rose Tyler! [11]


Wilf sees a blue box in the sky, with Donna waving inside it. He waves back to her in delight. [12]

Pre-production

In truth, we've known about Series Four for a long time," announced Russell T Davies at the press launch for his third series of *Doctor Who* on Wednesday 21 March 2007, "and we've been able to plan ahead for many months now." However, while the production team had been developing a further run of *Doctor Who* for some

months, there was one major element that had been a bit more of a surprise. Donna Noble – the stropky temp who materialised in the TARDIS for the 2006 Christmas Special *The Runaway Bride* [see Volume 54] – would become the Doctor's regular travelling companion.

The character of Donna had been extremely successful in her one-off appearance. When, in late 2006, Davies



'THE CHARACTER OF
DONNA HAD BEEN
EXTREMELY
SUCCESSFUL
IN HER ONE-OFF
APPEARANCE.'

started considering the companion who would take over from Martha Jones he developed Penny Carter, who would embody many of Donna's characteristics. Penny was to be around 30, would have been jilted, probably divorced, would be blunt about some things and yet gobsmacked by others. In particular, Davies felt that she would be interesting to use alongside Martha in some storylines

since he had enjoyed the scenes between Martha and her sister Tish in *The Lazarus Experiment* [2007 – see Volume 55].

In January 2007, Davies discussed this idea with Collinson, executive producer Julie Gardner and BBC head of fiction Jane Tranter. Tranter was keen on the plan, commenting, "What you want is someone like Donna, someone who gives as good as she gets, someone who causes trouble,

someone who loves him absolutely but is equally likely to punch him.”

Some days later, Tranter informed the team that she had done some checking and – theoretically – Tate would be free during the recording period for the next run of *Doctor Who*.

In February 2007, Davies continued to sketch out Penny and the breakdown for the 2008 series on Tuesday 20 February described Episode 4.1 as ‘New Companion’ which would be set on modern-day Earth and probably feature a CGI monster. Penny would be older than previous companions, but smart and sassy; possibly she was an investigative journalist (a career which had suited the Doctor’s earlier companion Sarah Jane Smith) and was probably going to be northern in origin (suggesting an actress like Sheridan Smith from the BBC Three sitcom *Two Pints of Lager and a Packet of Crisps*) and would walk into the Doctor’s

life at just the right moment. Penny’s mother would be a lottery winner, and her grandfather would be a stargazer. The initial idea for her début was a situation where a housing estate became trapped when an inverted bowl spaceship landed over it.

In the coming days, Davies felt that Penny’s mum was probably called Moira, and Penny herself had been jilted. Her début scene would be preparing for a big surprise party for her fiancé Gary, waiting in the dark with all their friends; then Gary walking in with his other girlfriend, thinking Penny was away for the week. Heartbroken, Penny would go out for a walk... and pass a police box. This set-up would make Penny likeable and vulnerable for the audience, akin to Donna.

On Tuesday 6 March, Jane Tranter had a meeting with Catherine Tate about new BBC projects. However, on arrival Tate

Below:

Donna jumps on board the TARDIS.





kept on commenting on how much she had enjoyed recording *Doctor Who* with David Tennant and the Cardiff crew. Tranter then telephoned Gardner to say how much Tate had relished the Christmas Special and felt that she could be available for an entire series...

Donna's return

Davies discussed the return of Donna with Collinson who agreed that Tate had been very good on set and had struck up a strong working relationship with David Tennant. As a result, Gardner booked a lunch with Tate to discuss Donna's return, believing that she could be written into the series finale.

"I thought it was ridiculous," Davies told the *Western Mail*, "but Julie jumped on a train to go and meet with Catherine... I didn't go because I was busy saying, 'Don't be ridiculous, we'll never get her.'" Gardner had lunch with Tate on Tuesday 13 March and brought up the suggestion that she reprise her role as Donna. "It was the last thing I thought we were going to have a conversation about," Tate told *Doctor Who Magazine*. "Even now, I just can't believe it." At once, Tate agreed to the idea of her joining *Doctor Who* for a longer stint.

During the recording of her guest appearance as Donna in *The Runaway Bride*, Tate had enjoyed herself enormously.

Even when recording the scene where Donna turned down the Doctor's offer to travel on with him, Tate recalled on BBC Radio Cymru's *Doctor Who – Back in Time*, "It was tempting when we shot the scene where he says, 'Why don't you come with me?' to just keep saying, 'Okay then.'"

Donna would become the new set of human eyes to view the strange events encountered by the Doctor, and – in making her a regular character – Davies decided to make her a more rounded, vulnerable and emotional figure. Tate's acceptance meant that Donna's parents – Sylvia and Geoff – could also be reintroduced for the new series.

Russell T Davies now started to think about a new first episode, *Second Chance* which – while retaining some of the jilted element – would feature Donna, not Penny.

By Monday 19 March, Tate and her agent had agreed terms to record a whole series as Donna Noble. The release of this news had to be carefully controlled, partly so as not to overshadow the impending début of Freema Agyeman in *Doctor Who* as Martha Jones. As such, it was decided that all writers and documentation would continue to use 'Penny' as the placeholder name for the new companion.

The writers already at work on scripts were briefed to drop Penny, and start rewriting for Donna Noble. However, Tate's return to *Doctor Who* would not formally be announced by the BBC until the start of July after the departure of Martha from the series.

Left:

Penny the journalist.

Connections: Mr Smith

➤ When the Doctor encounters the security guard in the basement corridor of Adipose Industries, he gives his name as 'John Smith', the alias first assigned to him in *The Wheel in Space* [1968 – see Volume 12] and used in more recent episodes such as *School Reunion* [2006 – see Volume 52] as well as the name of his alter-ego in *Human Nature/The Family of Blood* [2007 – see Volume 56].



The script that would bring Donna on board and kick off the 2008 series would be written by Davies. An early idea was that Rose Tyler would be glimpsed at the end of the episode; this would then set up Rose's return in the last two episodes.

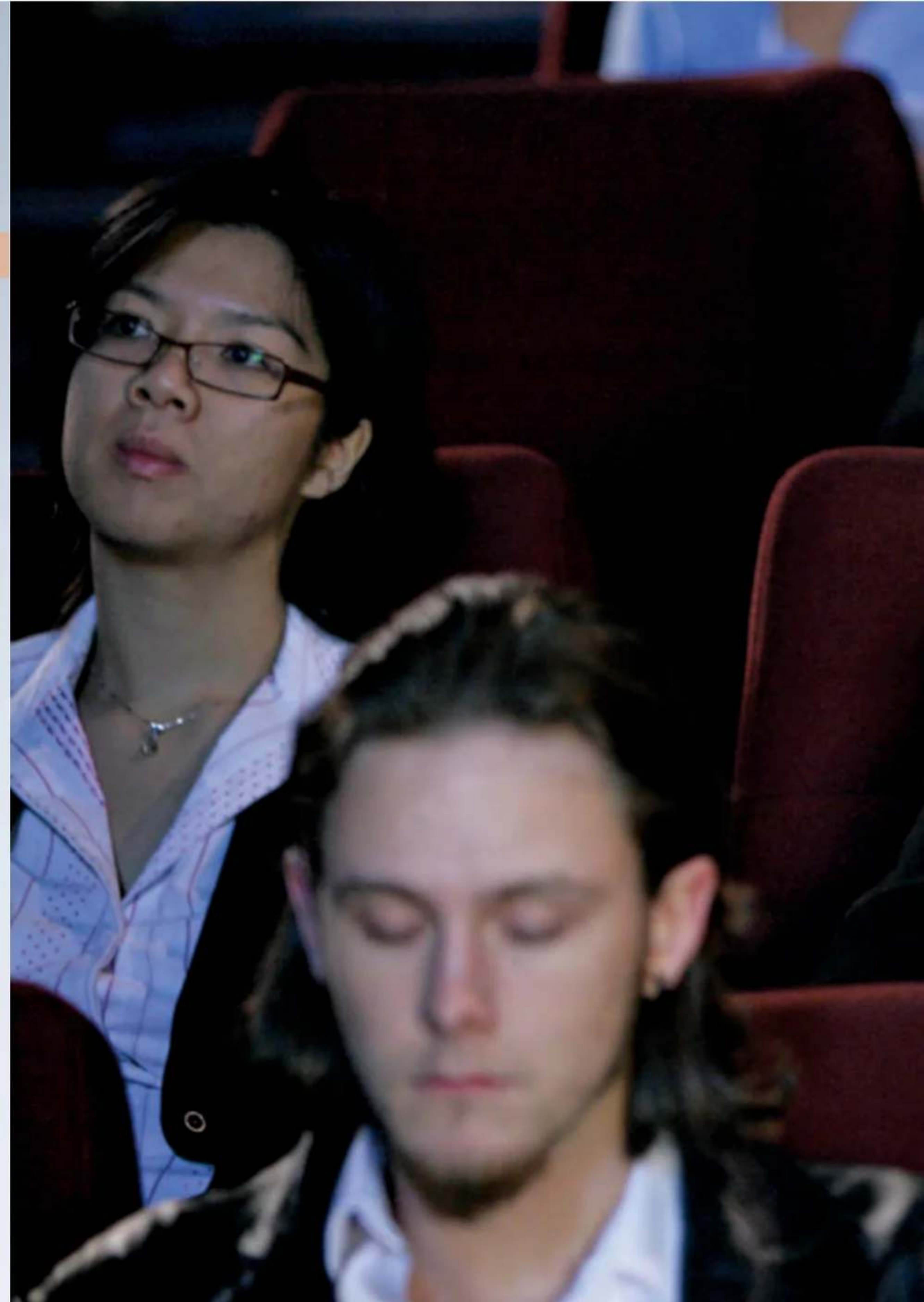
After an abandoned idea involving a housing estate and the dog-like alien Vorlax arriving on Earth via a portal, by early April, Davies' ideas had Donna researching somewhere normal like an office block and hoping to meet the Doctor again; the first 15 minutes would show the Doctor and Donna investigating separately before they met up. He also wanted to feature a sequence on a window cleaning cradle adapted from material that Davies had originally written in an early draft of *Smith and Jones* [2007 – see Volume 54]. Another ingredient was that the big reveal of the company boss' alien origins would be upstaged by the Doctor spotting Donna for the first time.

The fact that the Doctor and Donna had met before meant that the writer did not need to devote the whole of the first episode to introducing a new companion, and this allowed him to weave a different sort of narrative, having fun in keeping the two characters apart, missing each other by seconds as they followed the same trail.

Connections: Feline friends

▶ Talking to Roger, the Doctor notes that he has met cat people, referring to the cat nuns of *New Earth* [2006 – see Volume 51] and *Gridlock* [2007 – see Volume 55], as well as the

Cheetah People seen in *Survival* [1989 – see Volume 46].



loss and new miracle dietary fads being offered to a weight-conscious public. A key element was the fad for injections of Botox to reduce facial wrinkles, and the notion that maybe such a substance could contain an alien spore which transformed people into other creatures. Davies discussed this with Phil Collinson who agreed that it was a good idea.

The Adipose

The inclusion of Donna in the new series was still a secret when – on Tuesday 5 June – Peter Fincham attended a meeting with Catherine Tate at the production company Tiger Aspect and asked her what it was like being the new companion. The news did not leak immediately, but soon *The Sun* had wind of the casting; as such the BBC planned to announce Donna's return in a midnight press release ready to reach the papers for Wednesday 4 July.

The structure of the story to reintroduce Donna allowed Davies to develop an idea



he had already discussed with The Mill for a new sort of computer-generated monster, but this time a fun, surreal and rather cute form of monster, poles apart from the werewolf of *Tooth and Claw* [2006 – see Volume 51] or the mutation of *The Lazarus Experiment* [2007 – see Volume 55]. Initially he saw these as some vegetable or seaweed monster. These became the Adipose – the scientific name for body fat as Davies recalled from O-level biology – small creatures resembling a block of lard and inspired by the stuffed toy C'mons used to promote the Vauxhall Corsa since 2006; Davies owned one of these and brought it along to planning meetings for the episode. “I wanted something a bit more bizarre, and unreal and puppety,” he told *Doctor Who Confidential*. The idea of the Adipose pill was somewhat ambiguous, and ideally was a win-win situation with the Adipose gaining their children while the overweight humans lost unwanted fat.

In terms of the overall plan for the series, Davies decided that unlike the running threads of previous years – Bad Wolf,

Torchwood or Mr Saxon – several episodes would feature an element that would surface in the finale.

Partners in Crime, as the 2008 series opener would ultimately be titled, would not be the first episode into production, so Catherine Tate would record three other adventures first. The original intention was that it would form part of Block Three to be directed by Colin Teague alongside Episode 3 which concerned Pompeii.

However, with revisions on the end of Episode 7 (the first show into production) and a more substantial redraft of Episode 3, Davies was kept busy from the end of July. As such, at the end of July it was decided that Episode 1 would now be made on its own in Block Four, which would be helmed by director James Strong who was then recording *Voyage of the Damned* [2007 – see page 6]. This would give Davies more time to complete his script.

In late August, Davies pondered if he could make a false ending omitting Rose for the previews of the opening episode to keep her appearance a surprise for transmission. He also went to see the newly released *The Simpsons Movie* which also featured a story about a bowl isolating a community... which he was now relieved he was abandoned.

On the evening of Thursday 30 August, Russell T Davies caught the end of a repeat of *The Runaway Bride* on BBC Three and had spurred into writing Episode 1. In terms of tone, he felt that Series Three had been very dark and wanted the opening instalments of Series Four to be more fun in tone, and indeed begin with an extended

Connections: Remembering Martha



➤ The Doctor tells Donna that he had a friend called Martha Jones who was now gone. He is still harbouring guilt over her departure after he “destroyed half her life”, in reference to the events surrounding their battle with the Master in *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56] and how it affected her family.



Above:
Miss Foster
addresses
her workers.

farcical set-up as the Doctor and Donna continually missed each other. He was aware that the audience might also have expectations for comedy given Catherine Tate's presence in the programme.

Originally, the boss of Adipose Industries was called Miss Rattigan who was described as '40s, handsome, strong, very Amanda Redman'. She was inspired by *Supernanny*, the TV programme featuring nanny Jo Frost which had launched on Channel 4 in July 2004, and named after the Rattigan family which had featured in the Granada soap opera *Revelations* which Davies had devised in 1994. Adopting the name of the unused companion, Penny Carter, who identified herself as the science correspondent for the real-life newspaper *The Observer* was seen as 'late 20s, sharp'. In the projection room, the Doctor chatted to the projectionist Keith ('40s, Londoner') and claimed that he was from Health and Safety. As an excuse, the Doctor said that he needed to check that the projector wasn't getting too hot, and Keith commented that although they would normally use the new digital equipment, Miss Rattigan had insisted that the promotional material had to be shown

on film. At this juncture, Miss Rattigan informed Penny that 500 people in the Greater London area had taken part in the trials for Adipose pills. Both Craig and Claire (latterly Clare) were simply aged '20'. The sales floor at Adipose was outlined as being 'divided into those American-style cubicles, as functional as possible, like Keanu Reeves' office in *The Matrix*' referring to the 1999 science-fiction film. Donna and the Doctor were curious as to why mobile phones were forbidden in the office when they spoke to Craig and Claire; the Doctor and Donna's dialogue referred to the printer being by the door rather than by the plant. The Doctor was asking Claire how many people worked in the office when Miss Rattigan entered to announce a bonus for Terrance Maloney who had sold one hundred packs in a day – setting a new target for the others to beat.

Davies continued to write around commitments such as the Cardiff Mardi Gras (of which he was a patron) on Saturday 1 September. In the script, Stacy Harris was seen as '20s, bit plump' and living in 'an end-of-terrace house' while Roger Davey was '40, a thin & happy man' dwelling in a 'nice semi, with a small drive'. Roger commented

that the tablets were government-approved, to which the Doctor observed with reference to the events of *The Sound of Drums* [2007 – see Volume 56]: “The government, who have just lost a Prime Minister who vanished shortly after assassinating the President of the United States.” “Yeah, what was all that about?” asked Roger. “We may never know,” replied the Doctor.

The Noble family

Russell T Davies now conceived the notion of the free gift given as part of the pill promotion which would activate the Adipose; this was a pendant which he saw as being emphasised in a scene in a mail despatch area where Donna interrogated a man at a hatch about the gold pendants and impounded an example for Health and Safety... a moment before ‘John Smith’ arrived to do just the same thing. However, he then revised the earlier part of the script to delete the dialogue about mobile phones (his original notion for activating the Adipose) and digital projectors and added the pendants into the conversations with Craig and Claire. Miss Rattigan’s dialogue was also altered to make her more ruthless in scaring her employees into more sales.

When an Adipose detached itself from Stacy’s body, it was described as ‘about the size of a bag of sugar. And almost the same shape. A white lump of fat, Pillsbury Doughboy [a reference to the mascot designed in 1965] in texture, with rudimentary arms and legs, black-dot eyes, a mewling mouth, with one little fang. It’s strangely sort of cute. Like a soft toy. It seems to be waving, little stumpy arms.’

Intercutting with Donna’s return home, the Doctor was to be seen scanning an Adipose capsule in the TARDIS. Geoff Noble was given a hobby of astronomy,

and commented to his daughter that Venus was the only solar system planet named after a woman – the Roman goddess of love.

By the start of September, the team knew that they would be welcoming back Jacqueline King and Howard Attfield who had previously played Sylvia and Geoff Noble in *The Runaway Bride*. Jacqueline King was delighted, being a fan of *Doctor Who* over the years. The BBC team heard from Howard Attfield’s agent that he had been unwell with cancer and had been undergoing chemotherapy, but was looking forward to returning to the series. As such, Davies altered his script for Episode 1 to make note of the fact that Geoff had been unwell.

Pre-production for Donna’s début adventure started on Monday 3 September with a tone meeting held at 1.30pm in the Blue Box Café on Thursday 6; the key phrase for the episode was defined as ‘Cold Feet’, in reference to the successful and stylish Granada comedy-drama series which ran from 1997 to 2003.

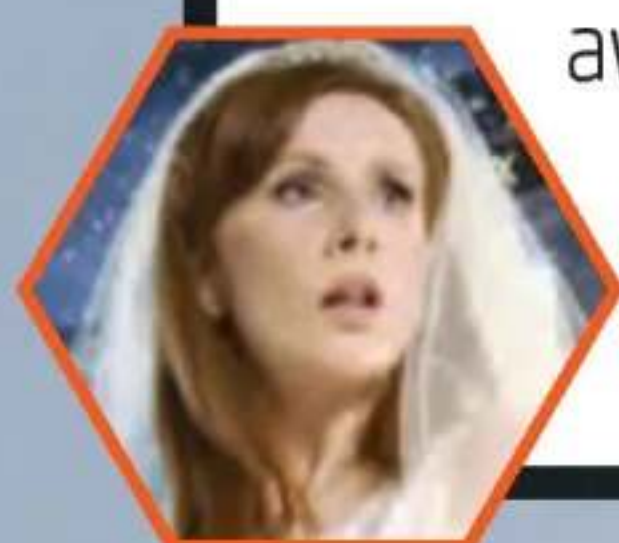
By Monday 3 September, Davies had changed the name of the Adipose agent from Miss Rattigan (which reminded



Left: Penny regrets staying late after work.

Connections: Christmas wedding

When talking to his granddaughter, Wilf makes reference to the events of *The Runaway Bride* [2006 – see Volume 54], Donna's wedding and the demise of Donna's intended, Lance. Lance was in league with the Empress of the Racnoss to use Donna to awaken her young by flooding her with Huon particles.



him of Professor Ratigan in the Walt Disney film *The Great Mouse Detective* to Miss Foster (as in foster parent). He inserted some new material in which Miss Foster commented to her security guards, "All these humans look the same..." before noting that somebody had stolen a capsule... and talking to an Adipose on her desk saying: "Shall we get her, baby? Shall we? ... Shall we, liddle moo-moo? Shall we kill her? Yes we will. Oh yes we will." There was

also dialogue added about Geoff being "on the mend" and the role of Keith the projectionist had been dropped.

The meeting between the Doctor and Donna and their initial 'conversation' was performed in mime, with Donna's very long mime scripted as conveying, "I, came here, trouble, read about it, internet, I thought, trouble = you! And this place is weird! Pills! So I hid. Back there. Crept along. Heard this lot. Looked. You! Cos they..." Davies regarded this meeting as the funniest scene he had ever written.

As Miss Foster and her guards searched for the Doctor and Donna, the executive originally spoke into her wristwatch comms: "Cover is broken. Prepare maximum parthenogenesis." When the Doctor urged Donna into the window cleaning cradle she was initially reticent. "I'd forgotten what it was like with you!" said the Doctor, to which Donna replied, "Ditto!" As the cradle started to descend, Miss Foster emerged onto the roof and used her pen to jam the mechanism, leaving the Doctor and Donna's head visible over the edge of the roof and looking rather silly as Miss Foster came

over and addressed them, recognising the Doctor as another off-worlder. When the Doctor explained his device was a sonic screwdriver, she countered by displaying her "sonic pen". "Nice," said the Doctor. "You can write notes with it." It was now that Miss Foster revealed herself as Matron Cofelia, of the Five-Straighten Classabindi Nursery Fleet, Intergalactic Class. After hearing about the plan, the Doctor told the Matron that she would have to call her scheme off as he will have to stop her. "If I were you, I'd concentrate on stopping gravity," retorted Miss Foster, holding her sonic pen to one of the winches and allowing the cradle to plummet at vast speed.

The wine bar which Sylvia went to was 'smart, but not posh, like a Yates' Lodge'. Miss Foster told Penny that even before the interference they had managed to give birth to 700 Adipose.

When the nursery vessel arrived over London, the script described this as 'a huge spaceship... *Close Encounters*-style, a black disc with bright lights underneath' in reference to the 'mothership' seen at the

Right:
Sylvia goes to see what all the fuss is about.



end of Steven Spielberg's 1977 movie *Close Encounters of the Third Kind*. On the hillside, Geoff was listening to his CD Walkman playing the 1966 chart hit *Spanish Eyes* sung by Al Martino. When Miss Foster met her fate, falling suddenly to her doom, the script noted that when the beam of light snapped off, 'She looks left and right, held in the air for a second like a cartoon coyote,' in reference to Wile E Coyote, a character created for Warner Brothers in 1949, most famous for being the nemesis of the Road Runner. As the Doctor and Donna left the office past Penny, the Doctor sent a statement to the Shadow Proclamation to have the children taken into care.

'Bin Girl'

The end of the script featured a brief scene in which Donna spoke to a woman who turned out to be Rose, but – to keep this revelation a secret, not least so that Tate's début was not overshadowed by the planned return of Billie Piper – this scene was marked 'OMITTED' in the shoot scripts; it would not be recorded as part of Block Four. Davies described his aim for this in *Doctor Who Magazine*: "When I wrote the very first draft of *Partners in Crime*, in September, I just got the devil in me. What if, I thought, what if we could transmit something, just once, that no one sees coming?" As such, this sequence had to be written to include settings and supporting artists which would also appear later in *Turn Left* [2008 – see Volume 59] which would be recorded with Piper. In all internal correspondence, Rose was referred to as 'Bin Girl'. Davies also explained to the production team that Episode 11 would also feature scenes with a police barrier so that inserts with Billie Piper could be captured at the same



time as the subsequent shoot was being undertaken. As Donna stood waiting in the TARDIS doorway facing the Doctor, the stage directions noted that this was 'the opposite of the end of 3.X'.

Davies' first draft of Episode 4.1 was completed in the early hours of Thursday 6 September. The adventure spanned two days, starting with the Doctor and Donna heading for Adipose on Day 1 and later visiting Stacy and Roger on Night 1, before returning to the company on Day 2 and concluding the story on Night 2.

By Tuesday 18 September it was clear that it would not be practical to have a location shoot or a set build which would allow Miss Foster to have her conversation with the Doctor and Donna as their heads appeared over the edge of the roof. As such, this dialogue was moved to a new scene in the sales cubicle area in revisions made on Thursday 20. A follow-up tone meeting was then held on the afternoon of Thursday 20.

The scripts for the new series did not carry episode titles, and as such the shooting script issued for the show on Friday 21 September was simply headed 'Doctor Who 4 Episode 1'. Nor was there a pre-credit sequence planned.

Stacy Harris had become Stacy Campbell (but would revert to Harris again), and when explaining about his burglar alarm, Roger said that he had even

Above:
Donna doesn't
travel light!

phoned *Watchdog*, the BBC One consumer programme that had begun in 1985. On his CD Walkman, Geoff now listened to American singer-songwriter Gene Pitney and Suzette was now described as 'brassy'. Towards the end of the episode when she addressed the crowd in triumph, the script now described Miss Foster as 'like Eva Perón' in reference to the First Lady – a Spiritual Leader of the Nation – of Argentina.

Location recces for Block Four were held on Thursday 27 September concurrent with recording on *The Fires of Pompeii* [2008 – see page 104] at Upper Boat. Phil Collinson was alarmed when, atop the British Gas building to be used for the cradle sequences, the cradle jammed on the outside of the building with stunt arranger Tom Lucy aboard. The plan was then that, having completed recording that day, David Tennant and Catherine Tate would have joined the rest of the cast at the Upper Boat meeting room for the *Partners in Crime* readthrough, but this was deferred. There was then a production meeting held the next morning at Clearwell Caves where the Pompeii episode was being recorded.

From 3pm on Tuesday 2 October, *Doctor Who Confidential* covered the rescheduled readthrough in some detail at Upper Boat, prior to location

work for Tennant and Tate on *The Fires of Pompeii*. Earlier in the afternoon, a stunts, wirework and effects meeting had been held for the new episode, also attended by the *Confidential* crew.

Sarah Lancashire

The main guest star for the episode was Sarah Lancashire, best-known as Raquel in *Coronation Street*, as well as appearances in other series like *The Rotters' Club* and *Clocking Off*. The actress saw her role as Miss Foster as "a slightly warped Mary Poppins", the magical nanny character from PL Travers' series of books. "According to my older boys, it's the coolest thing I've ever done," the actress told *Doctor Who Confidential*.

Jacqueline King had been unable to attend the readthrough, and the production team were also in for a shock when Howard Attfield arrived. As Russell T Davies recalled in *Doctor Who Magazine*: "Howard's agent had warned us that he'd been ill, but I don't think we realised quite how ill until he turned up at the readthrough..."

Following the readthrough, amendments were made to the script on Wednesday 3 October; these included part of the sales sequence at Adipose, Donna's arrival at Stacy's house, Miss Foster activating the inducer, the Doctor trying to cancel the signal, the arrival of the nursery, and Penny staring out of the window at the Adiposian vessel. ■

Right:

Supernanny –
Matron Cofelia.



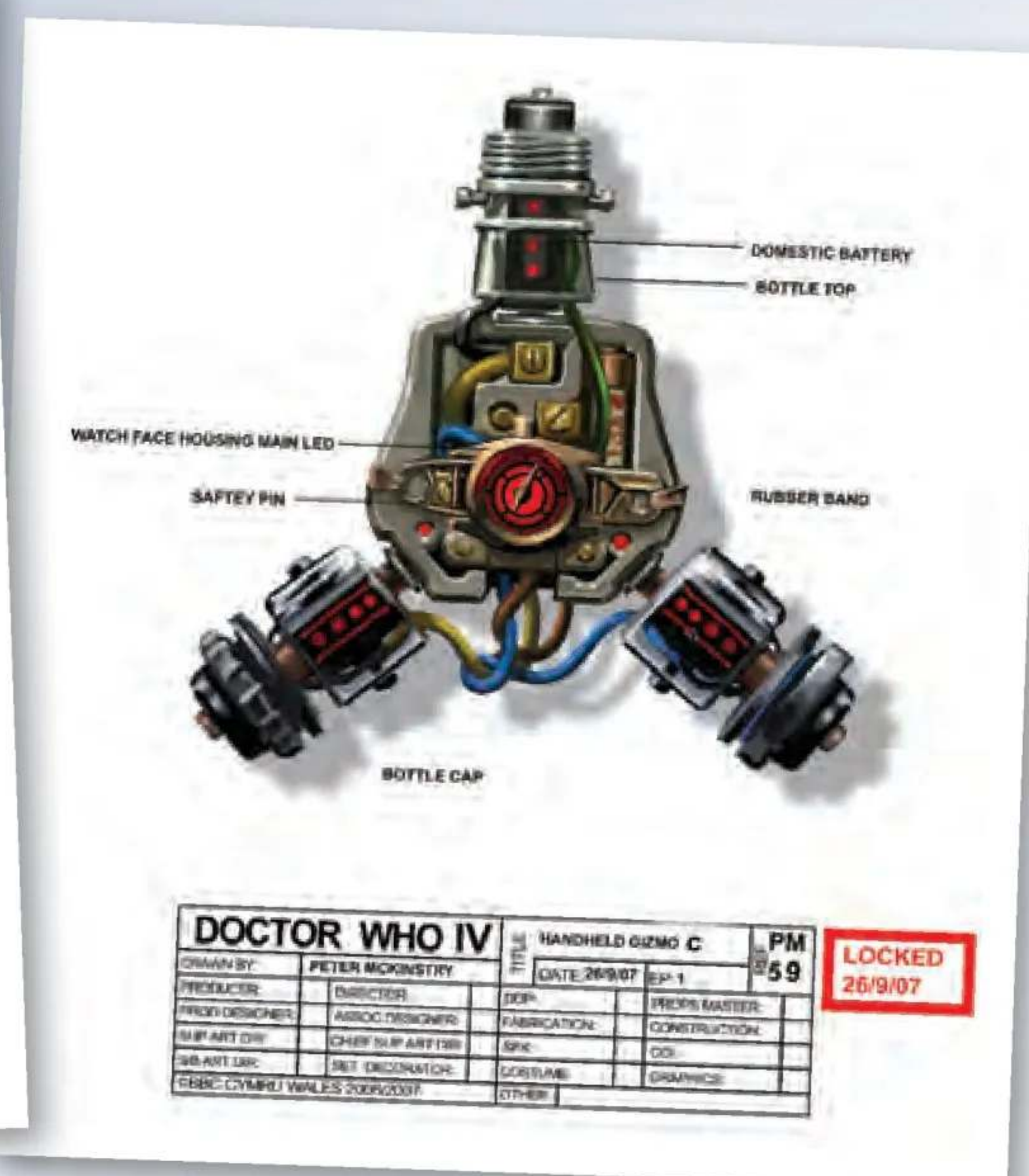
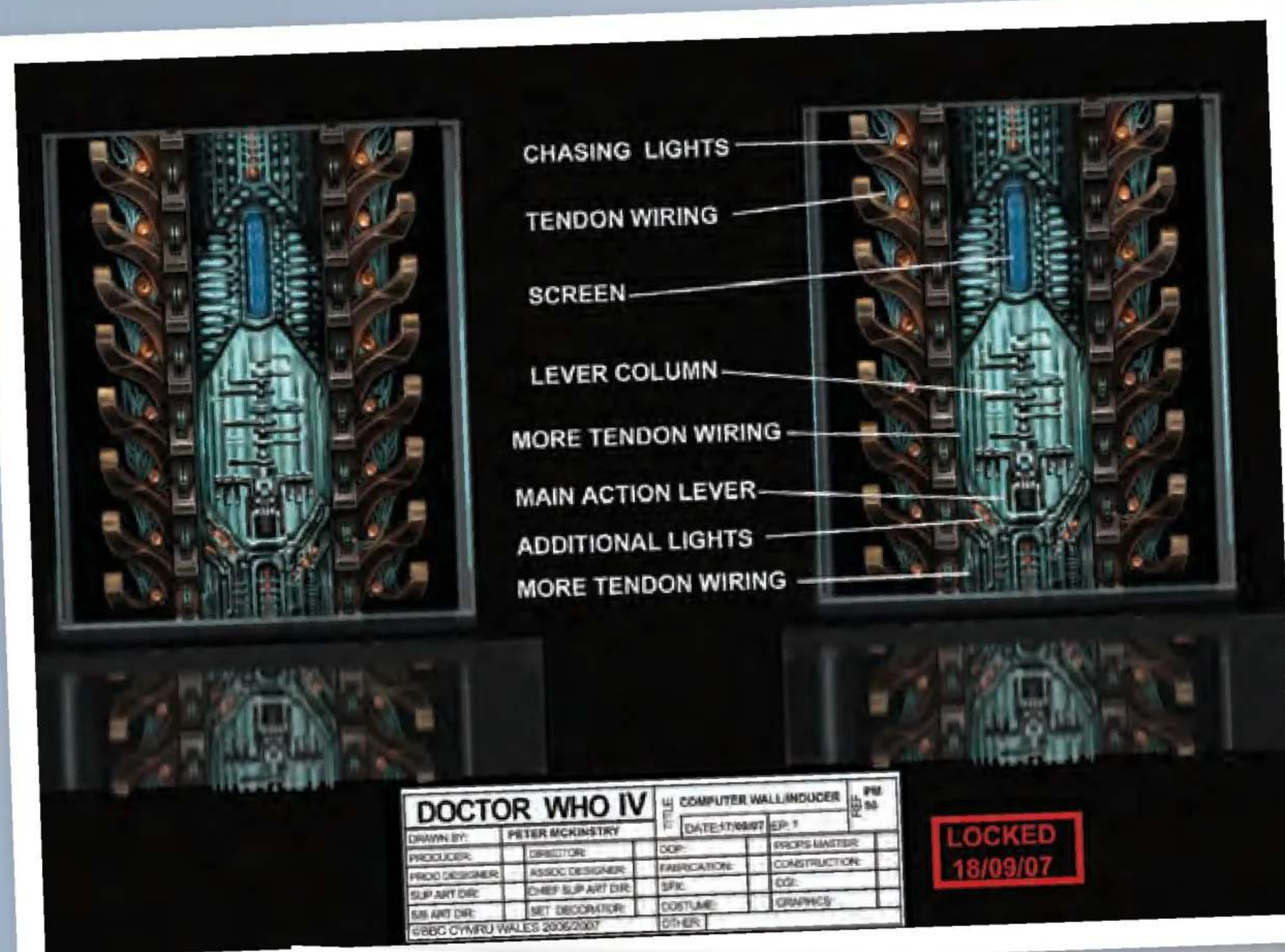
'THE CLOSING SCENE
WAS HAMPERED BY NOISE
FROM AN ADJOINING CLUB.'

POLICE CALL BOX

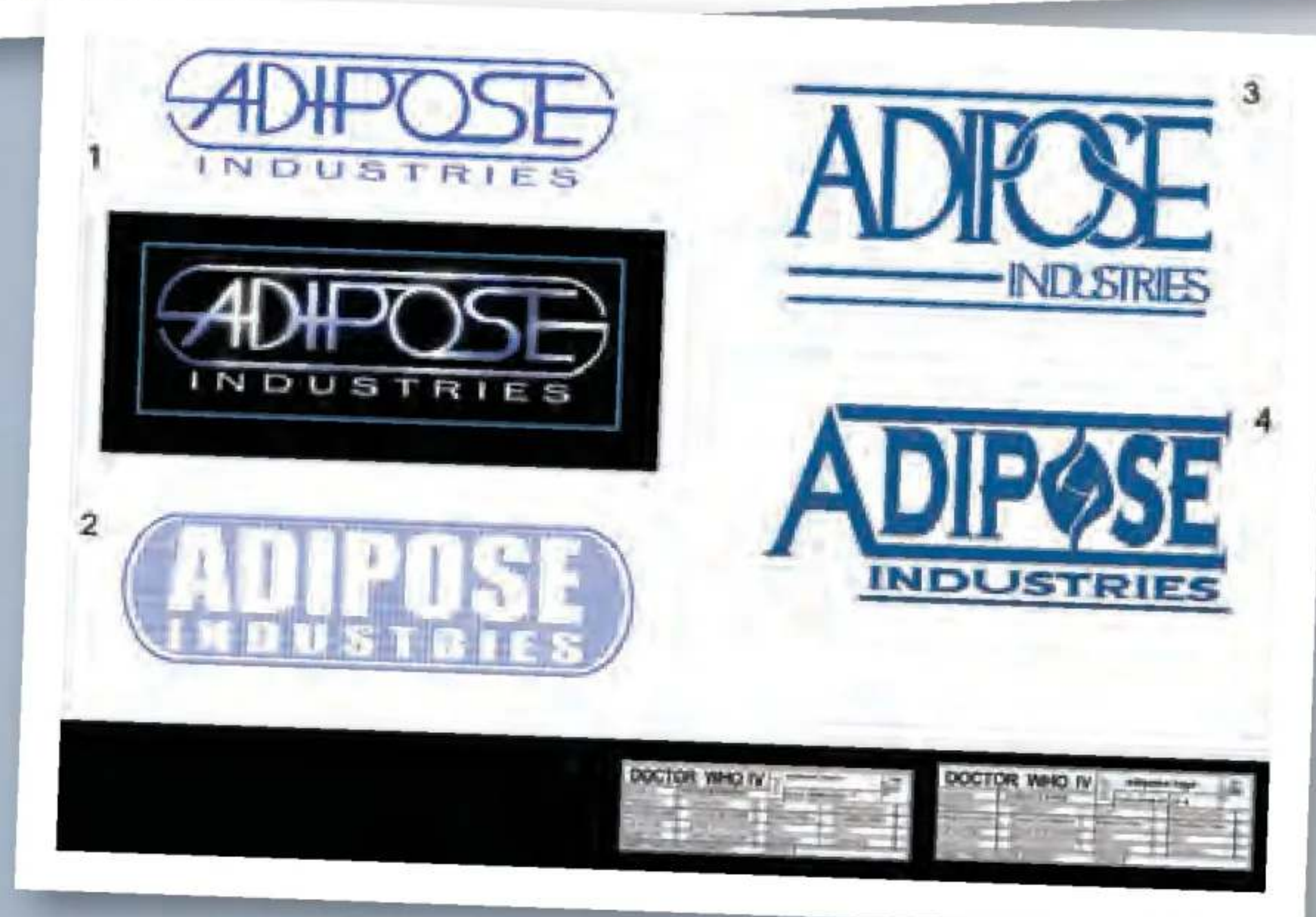
Production

In Cardiff, a night shoot from 6pm to 5am on Thursday 4 October kicked off recording on the series opener. The bladder suit to be worn by Jessica Gunning as Stacy – and other cast members – was demonstrated by Paul Kelly of Any Effects at Upper Boat. The crew then set up base at St Albans Rugby Club at Tremorfa Park, with Stacy's home located in Waterloo Gardens in Penylan. The night shoot began in the streets and

featured the Doctor and Donna running around the area, oblivious to each other's presence, and dodging the van collecting the Adipose; the other vehicle required for the night was the taxi cab (complete with ATMOS sticker in the window to link forward into *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58]), while Bells and 2Tones provided the rained-on look of the roads. Local children were delighted to see David Tennant present, with the actor completing his material



Above: Some of Peter McKinstry's design work for *Partners in Crime*.



by 2am. Following this, work focused on Stacy's house with the scenes of Donna's arrival, their conversation in the living room and Donna's concerned calls to Stacy in her bathroom. The last shots of the night covered the taxi called by Stacy; actor (and real-life taxi driver) Jonathan Stratt was cast at short notice.

The following night, the crew was back at the rugby club, this time with two units working. The main crew worked with Tennant at a house in Glan Rhymni on the Windsor Village covering scenes with Roger. Meanwhile, a second unit camera recorded close-ups of the van driving around the streets near Stacy's. From 8.30pm, James Strong rehearsed the scenes in the bathroom

with Stacy transforming into a horde of Adipose prior to recording. Phil Collinson directed the bathroom material while Strong worked with Tennant. Stacy actress Jessica Gunning had guidelines drawn on her stomach for the CGI to be added later.

The second week continued the night shoot pattern of 6pm to 5am, with the crew setting up at Cardiff Bay Retail Park on Monday 8 October. Recording started on a mound at Grangemoor Park, and was where Donna went to talk to her father, Geoff, as he watched the stars. It became clear that Howard Attfield was now very unwell. All Attfield's scenes for the episode were recorded by 11.15pm, after which the crew relocated to the Odeon cinema at the Atlantic Wharf Leisure Village for Miss Foster's opening address to journalists.

Work on Tuesday 9 saw the *Doctor Who* team at the British Gas building on Churchill Way. Stunt arranger Tom Lucy supervised the action with the window cleaner's cradle, with stunt man Gordon Seed receiving training on its use. Bob Schofield was on hand for the wirework involving the cast. Insurance and safety considerations ensured that neither of

the stars would be stepping inside the real canopy on location.

On Wednesday 10 it was announced that Sarah Lancashire would be playing Miss Foster in the first episode of the new series. That evening, Tate was back at the British Gas building for more rooftop work, focusing on the departure of the spaceship and then various sequences with Gordon Seed and Jo McLaren doubling for Tennant and Tate. Meanwhile, the two stars had gone inside with a second unit to record the stairwell scenes along with Lancashire, something which had to be performed twice when it was spotted that Tate was not wearing the high-heeled shoes she had worn in the other scenes.

Dominions Arcade

By now, the crew was deeply concerned about Howard Attfield, who had already been written into the script for the forthcoming Sontaran story. Given his poor health, the BBC team looked at writing all of the scenes featuring Geoff as soon as possible so that Attfield could record them in the coming weeks.

Miss Foster's stylish office became a reality on the sixth floor of the Dominions

Arcade south block on the evening of Thursday 11. Scenes were recorded with Miss Foster sending off her collection squad and studying the CCTV footage, the Doctor opening the window from outside, and the Doctor and Donna spotting each other across the office. Tate had been left to interpret the script's mime directions on her own, telling *Confidential*, "I did it a bit on the hoof and mucked about with it."

The Dominions Arcade office was used again the following night. This concluded most of the scenes scheduled for the office, as well as a sequence of Donna and the Doctor attempting to smash the window from the cradle. Armourer Faujja Singh was on hand for Miss Foster's heavies opening fire on the office door.

Saturday 13 October saw the crew using the Picture House offices of Picture Financial Group in Imperial Park, Newport as the sales cubicles of the Adipose organisation, with employees of the company appearing as sales reps. Although the scenes of the Doctor and Donna narrowly missing each other were time-consuming, the crew wrapped just after 4am, looking forward to a Sunday off... especially after a dawn photoshoot for Tennant and Tate.

The new week saw *Doctor Who* back at one of its familiar venues, the Millennium Stadium. Work from 5pm to 4am on Monday 15 focused on the Doctor and Donna in the corridors and the hidden computer behind the storeroom.

Earlier that day, the team received bad news. Howard Attfield's wife telephoned and indicated that her husband was no

Connections: A Titanic hoax

Donna dismissed the appearance of the *Titanic* flying over Buckingham Palace at Christmas as a hoax. This references the events seen in *Voyage of the Damned* [2007 - see page 6] as the starship *Titanic* plunged towards Earth and nearly collided with the Royal Residence.



Left:

Dress-down Friday was always tense at Adipose Industries.

longer well enough to continue with work on *Doctor Who*.

"We didn't want to recast," explained Davies on *Confidential*, "It would have been an insult to his memory and not fair." Davies decided that a new actor would be cast to play Donna's grandfather. Phil Collinson suggested that Bernard Cribbins, who had played newsvendor Stan in *Voyage of the Damned*, could be brought in as Donna's grandfather. Julie Gardner, Davies and Cribbins were delighted by the idea, as was the team, and the character was renamed Wilf. The script was minimally rewritten to introduce Wilf in a series of yellow amendments dated Tuesday 16.

Right:
"It's you!"

Bad weather

Because of poor weather, the shoot schedule for Tuesday 16 changed at short notice. It had been planned to record material for the start of the episode of the Doctor and Donna in the streets and the Doctor emerging from the TARDIS; instead work began on TARDIS interior scenes originally slated for the

following day at Upper Boat. The 4pm to 3am shoot in Cardiff would have continued in Crockherbtown Lane with sequences of the TARDIS parked by Donna's car, and Donna joining him at the end of the adventure, but these had to be deferred. Work from 9pm continued outside the wine bar of De Rossi's visited by Sylvia and her friends on Charles Street, with Adipose taking to the streets and a spaceship overhead. Stuntman Derek Lea drove the stricken taxi cab.

Connections: Level up

➤ During their confrontation, the Doctor informs Miss Foster that seeding a "Level Five" planet like Earth is against intergalactic law. Previously, in *Voyage of the Damned* [2007 - see page 6], the captain of the *Titanic* had referred to Earth as "only a Level

Five planet" while the ship was in orbit of the planet.



Work on scenes at the Noble household began at 3pm on Wednesday 17 October, with the unit at Nant Fawr Road in Cyncoed, Cardiff. The team then returned to Crockherbtown Lane for work from 8pm which included a remount of the Doctor and Donna meeting on the stairwell (because the lights had erroneously been left on in the original take), and then completion of the scenes with Donna joining the Doctor aboard the TARDIS. This closing scene, deferred from the previous day, was now hampered by noise from an adjoining club.

From 2pm on Thursday 18, the team was back on Churchill Way for the Doctor and Donna heading for the premises of Adipose Industries, with other sequences to be recorded in the office foyers on 1 Kingsway and around the rear of the premises in Crockherbtown Lane. Some of the foyer sequences were deferred, notably a scene at the start of the episode where Donna entered the left-hand lift, and at the same time the Doctor emerged from the right-hand lift; this was later deemed redundant when an early edit was assembled and never recorded. By 1am, Sarah Lancashire had completed her scenes for the night, as Miss Foster watched her children rise up to meet their new mummies and daddies.





"I DID IT A BIT
ON THE HOOF AND
MUCKED ABOUT WITH IT."

PARTNERS IN CRIME

STORY 189

Above:
"Planet of
the hats...
I'm ready!"

Following a readthrough for *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] on Friday 19, the team worked at Upper Boat from 1pm to midnight, covering greenscreen sequences for the Doctor breaking in from the cradle, Miss Foster's dialogue while in mid-air, the cradle plummeting downwards and various pick-ups in the scenes towards the end of the episode in Miss Foster's office (using just a partial rebuild of the set based around the computer core). Tom Lucy and Bob Schofield supervised action and wirework sequences.

On Saturday 20, none of the main cast was required at Upper Boat, with Gordon Seed and Jo McLaren performing stunt shots as the Doctor and Donna on the cradle against a greenscreen, Nadia Witts on hand to double as Stacy in shots of an Adipose leaping from her stomach, and production manager Stacy Winehouse's hand standing in for Sarah Lancashire as the sonic pen snapped the cable.

Tuesday 23 October saw the conclusion of work in Cardiff with Catherine Tate, while David Tennant was recording on the Sontaran story. Taping from 8am to

7pm began at the Fat Cat Café Bar on Greyfriars Road which was the interior of the wine bar frequented by Sylvia, while the Adipose Industries ladies' washroom was located at the nearby premises of Tiger Tiger. Still outstanding was the reshoot of the scenes with Geoff. Surrounded by his family, Howard Attfield died at his home in Surrey on the morning of Wednesday 31 October. He was aged 60.

Sylvia and Wilf

Concurrent with on the Sontaran tale, James Strong took time off from his work on BBC One drama *Bonekickers* and returned for two more days of remounted scenes. Monday 19 November began at Waterloo Gardens with the scene of Donna calling up the staircase at Stacy's at 11.30am, and then continued – in a downpour – with a remount of the Doctor helping Donna board the TARDIS in Havelock Street, an alley off Scott Road in Cardiff, with David Tennant joining Tate for recording to 10.30pm.

Tuesday 20 November then saw both leads joined by Jacqueline King as

Donna's mum and Bernard Cribbins as Wilf. A revised version of Sylvia talking to Donna on the phone with Wilf in the background was recorded at Nant Fawr Road from 10.30am, after which the Doctor's arrival in the TARDIS and Donna parking oblivious of this were recorded in the lane off Scott Road. The final scenes of the day through to 9.30pm were the revised versions of the sequences originally recorded with Geoff, this time performed with Wilf up at Grangemoor Park. These were undertaken in heavy rain and some shots were outstanding.

In tandem with work for *Turn Left*, pick-up shots on the allotment scenes were recorded by Graeme Harper on Tuesday 27 November. The scene at the end of

Partners in Crime on Brook Street with Donna telling Rose about the rubbish bin was recorded after dark on the evening of Thursday 29 November by Harper's unit on Franklen Road in Cardiff; it had originally been planned to record this three days earlier at Hamadryad Road in Butetown. This shot was also recorded with a blonde extra in place of Billie Piper.

At the start of December, the title of the episode was announced by *Doctor Who Magazine* as *Partners in Crime*. A pick-up day scheduled for Tuesday 18 December saw the shot of Donna arriving at Adipose Industries and showing her pass to a guard recorded with director Douglas Mackinnon's crew (working on *The Sontaran Stratagem/The Poison Sky*). ■

PRODUCTION

Thu 4 Oct 07 Waterloo Gardens, Penylan, Cardiff (Ext Stacey's House/Near Stacey's House/Stacey's House - Bathroom Window/Living Room/Hallway)

Fri 5 Oct 07 Glan Rhymni, Windsor Estate, Tremorfa (Roger's House - Front Door/Kitchen/Front Room/Roger's Estate/Near Stacey's Street/Stacey's Street/Stacey's House - Bathroom)

Mon 8 Oct 07 Grangemoor Park, Cardiff (Hillside); Odeon Cinema, Atlantic Village, Cardiff Bay (Adipose - Cinema)

Tue 9 Oct 07 British Gas Building, Belmont House, Churchill Way, Cardiff (Adipose - Rooftop/Roof to Access Door/Interior Cradle/Donna Hanging on a Wire)

Wed 10 Oct 07 British Gas Building (Adipose - Rooftop/Inside Access Door to Roof/Adipose - From Opposite Rooftop/Side of Building/Adipose - Stairwell)

Thu 11 Oct 07 6th Floor, South Block, Dominions Arcade, Queen Street, Cardiff (Foster's Office)

Fri 12 Oct 07 Dominions Arcade (Foster's

Office/Adipose - Side of Building at Window)

Sat 13 Oct 07 Picture Finance, Imperial Park, Newport (Sales Cubicles/CCTV B&W Footage)

Mon 15 Oct 07 Millennium Stadium, Westgate Street, Cardiff (Adipose Industries/Corridor No 2 - Fire Door/Corridor - Door & Store Room/Corridor - Store Room/Computer Room)

Tue 16 Oct 07 Upper Boat Studios: TARDIS; Crockherbtown Lane, off Greyfriars Road, Cardiff (City Street); Bar Icon, Charles Street, Cardiff (Wine Bar)

Wed 17 Oct 07 Nant Fawr Road, Cyncoed, Cardiff (Donna Noble's House/Donna Noble's Hall/Nobles' Living Room); Crockherbtown Lane (Adipose - Stairwell/City Street)

Thu 18 Oct 07 British Gas Building (City Streets/Adipose Industries); 1 Kingsway, off Greyfriars Road, Cardiff (Adipose Industries - Foyer); Crockherbtown Lane (Adipose Industries - Back Street/Back Yard Door/Car Park)

Fri 19 Oct 07 Upper Boat Studios: Adipose Industries - Night Sky/

Foster's Office/Side of Building Falling/Vertical Cradle/Side of Building/Int Cradle

Sat 20 Oct 07 Upper Boat Studios: Adipose - Side of Building/Side of Building Falling/Stacey's House - Bathroom

Tue 23 Oct 07 Fat Cat Café Bar, Greyfriars Road, Cardiff (Wine Bar); Tiger Tiger, Greyfriars Road, Cardiff (Ladies Toilet - Main Area)

Mon 19 Nov 07 Waterloo Gardens (Stacey's House - Hallway & Stairs); Lane off Scott Road, off Wood Street, Cardiff (City Street)

Tue 20 Nov 07 Nant Fawr Road (Noble's House); Lane off Scott Road (City Street); Grangemoor Park, Cardiff (Hillside)

Tue 27 Nov 07 Lady Mary Allotments, Lady Mary Rd, Roath Park (Hillside)

Thu 29 Nov 07 Franklen Road, Gwan Tretoa, Cardiff (City Street)

Tue 18 Dec 07 Upper Boat Studios: Adipose Industries - Foyer

Post-production

Russell T Davies viewed the first edit of *Partners in Crime* on Thursday 1 November. A number of edits were made to *Partners in Crime* to bring it down to the required length. The first trim was the opening scene of Donna leaving her mother's home, dropped because the corresponding sequence of the Doctor exiting the TARDIS had been abandoned. Other trims included Miss Foster commenting that Penny Carter had written a lot about her company, Stacy telling Donna that she was waiting for a taxi and on her way out when the 'Adipose agent' arrived, Roger offering to do adverts or give testimonials about Adipose to the Doctor, some of the intercutting dialogue as Donna and Stacy talked through the bathroom door, Donna telling the Doctor

Below:
The fat just
walks away.



that she investigated all the "weird things in Cardiff" (a reference to *Torchwood*) while on the roof, Miss Foster informing the Adipose that cover had been broken, the Doctor explaining to Donna that the babies needed a nursery, Penny seeing the space vessel outside Miss Foster's office, and the Doctor using his sonic screwdriver to send a beam of light into the sky as he reported the Adipose crime to the Shadow Proclamation.

Additional Dialogue Recording (ADR) work for *Partners in Crime* took place at AIR Studios on Tuesday 22 January 2008. In post-production, a voice-over from the Inducer computer core was added to clarify what was happening with the Adipose.

Computer-generated effects

In terms of computer-generated effects, work would focus on the Adipose and the nursery vessel. One of those working on the aliens was the Oscar-winning Stephen Regelous, whose Massive software had been used to create certain battle scenes in *The Lord of the Rings* film series. While the foreground Adipose were hand-animated, to create the background swarms with their independent artificial intelligence, Regelous came over from New Zealand.

The closing credits confirmed that the character of Stacy had now been renamed 'Stacey' (as the character was referred to on some of the production documentation), and also included a special credit reading: 'In Memory of Howard Attfield 1947-2007.' ■

Publicity

- ▶ As 2008 arrived, *The Sun* revived coverage of the episode's guest star with the story *Street Sarah to fight Time Lord* on Wednesday 2 January, the focus of a general piece previewing the new series and again promising 'four special episodes in 2009 and... a movie version'.
- ▶ A 90-second trailer for the 2008 series, using a montage of clips framed by Donna talking to her grandfather from *Partners in Crime* (backed by Murray Gold's *All the Strange, Strange Creatures* as heard on the 2007 series trailer), appeared among the Carlton Screen Advertising adverts at Empire, Odeon and Cineworld cinemas across the country from Friday 1 February. This advertising generated press coverage with the BBC defending the cost in Radio 4's *Feedback* on Friday 7 March.
- ▶ On Monday 17 March, the BBC announced that the cinema trailer

would appear on BBC One around 7pm on Saturday 22 March. After some weeks of debate, on Thursday 20 March the BBC confirmed that the new run of *Doctor Who* would commence transmission on Saturday 5 April, and not Saturday 12 April as provisionally scheduled in the preceding weeks.

- ▶ Following its appearance on BBC One, the cinema trailer was made available on the BBC's YouTube channel. Three teaser trailers were also shown around 10.05pm that evening, each giving glimpses of forthcoming monsters: England saw Daleks, Wales and Scotland gazed on marching Sontarans, while the Ood loomed up on Irish screens. These too were available online.
- ▶ The timeslot of 6.20pm was revealed for *Partners in Crime* on Wednesday 26 March. This scheduling was criticised the next day by Russell T Davies, the

Above: Donna has just what the Doctor needs – a second capsule to boost the override.

keynote speaker at the Broadcast Television Drama conference at London's Mayfair Hotel, where he predicted a possible drop of over a million viewers. The executive producer also indicated that he would resist any move to make *Doctor Who* in high-definition, saying it would be too expensive.

- Further publicity in readiness for the new series included a profile of Russell T Davies in *The Daily Telegraph* on Friday 28 March. At 8.30pm that night, a 40-second trailer with specially filmed material appeared on BBC One, and at 10pm Channel 4's topical comedy show *The Friday Night Project* featured David Tennant as the guest host and included the start of the sequence on the window-cleaning apparatus from *Partners in Crime*.
- Saturday 29 then saw Tim Walker discussing David Tennant's Doctor with Davies in *The Independent's* piece *The Good Doctor*. "In this series we've pushed the Doctor further than he's

ever gone before," said Davies. "I've made 39 episodes with David now, and I'm still going, 'My God, I've never seen him do that before.' He's just limitless." The showrunner also spoke to Andrew Pettie about the new series in *The Daily Telegraph*. These were just two of many interviews with Davies which had taken place in London in recent weeks. Initial reviews also appeared in the press with the *Daily Mail* declaring, 'It works,' and the *Observer* noting that Catherine Tate was 'a joy to behold' in the 'best series opener to date'.

- At short notice, it was decided that a 30-minute edited version of the episode commentaries – starting with David Tennant, Catherine Tate and Phil Collinson talking the audience through *Partners in Crime* – would also air on BBC7 under the title *Doctor Who – The Commentary* at 6.30pm and 12.30pm from Sunday 6 April, running after the audio *Doctor Who* episodes starring Paul McGann.
- Monday 31 March saw *5 Days to Doctor Who* appearing in *The Sun* with a variety of images from the forthcoming episodes; that night, a 20-second cut-down of the special trailer aired on BBC Television, while the cinema trailer was made available, running in a loop on the BBC One digital interactive 'Red Button' service.
- 'Best For You Know Who!' declared the front cover of *Radio Times*, offering a choice of four images themed from *Partners in Crime*, *The Fires of Pompeii*, *Planet of the Ood* and *The Unicorn and*

Below:
Miss Foster
admires the
Adipose
capsule.





the Wasp [2008 – see Volume 58]. ‘The new *Who* starts right here,’ declared enthusiastic editor Gill Hudson as she considered the series’ widespread appeal. Nine pages of features kicked off with *The Stars Are Coming Out*, a montage of images from the first seven episodes, after which Russell T Davies told Nick Griffiths *Be My Guest* and commented of the début episode that Sarah Lancashire “pitches [Miss Foster] so perfectly”. The showrunner then gave brief overviews of the new series, with additional comments from David Tennant and Catherine Tate about the episodes ahead. *Little Monsters* covered the creation of the Adipose and the piece concluded with *The Godmother*, a tribute to the late Verity Lambert who had produced the earliest episodes of *Doctor Who* in the 1960s. *Doctor Who* was one of *Today’s Choices* with a photo of its two stars, and Alison Graham rejoiced that there was ‘absolutely no sexual tension’ between them.

- On Tuesday 1 April, the venue of the Apollo West End on Regent Street was besieged by *Doctor Who* fans long before the scheduled 7.30pm kick-off of the 2008 series launch event. As well

as Russell T Davies, David Tennant and Catherine Tate, in the audience were Bernard Cribbins, Peter Capaldi from *The Fires of Pompeii*, Tim McInnerny from *Planet of the Ood*, Elisabeth Sladen who played Sarah Jane Smith, Simon Pegg who appeared in 2005’s *The Long Game* [see Volume 49] and BBC DJ Jo Whiley. Jane Tranter introduced the screening, commenting: “For me, this fourth series of *Doctor Who* is our best yet. It is the series that appears to have everyone and everything in it and be about absolutely everything the universe has got to offer. But believe me, there is much more still to come after this.” The Rose-less edit of *Partners in Crime* and *The Fires of Pompeii* were screened, followed by a question-and-answer session with the two stars and Davies. A trailer of shots from the series showed the Daleks, Jackie Tyler, Mickey Smith, Sarah Jane Smith, Captain Jack Harkness, Rose Tyler, Martha Jones, Harriet Jones and, hidden in shadows, Davros.

- Coverage of the launch appeared around 9.30pm on BBC News 24 with David Sillito chatting to David Tennant, and extracts of the Doctor using his tracer and the start of the cradle sequence.
- Dawn on Wednesday 2 April – the day of the readthrough for the 2008 Christmas Special in London – and the barrage of media coverage began, kicking off with a report on the launch on BBC One’s *Breakfast* at 6.20am (including comments from Tennant, Tate and Sladen plus a clip showing Stacey’s demise), with Russell T Davies

Left:
Radio Times
printed
variant covers
promoting the
2008 series.

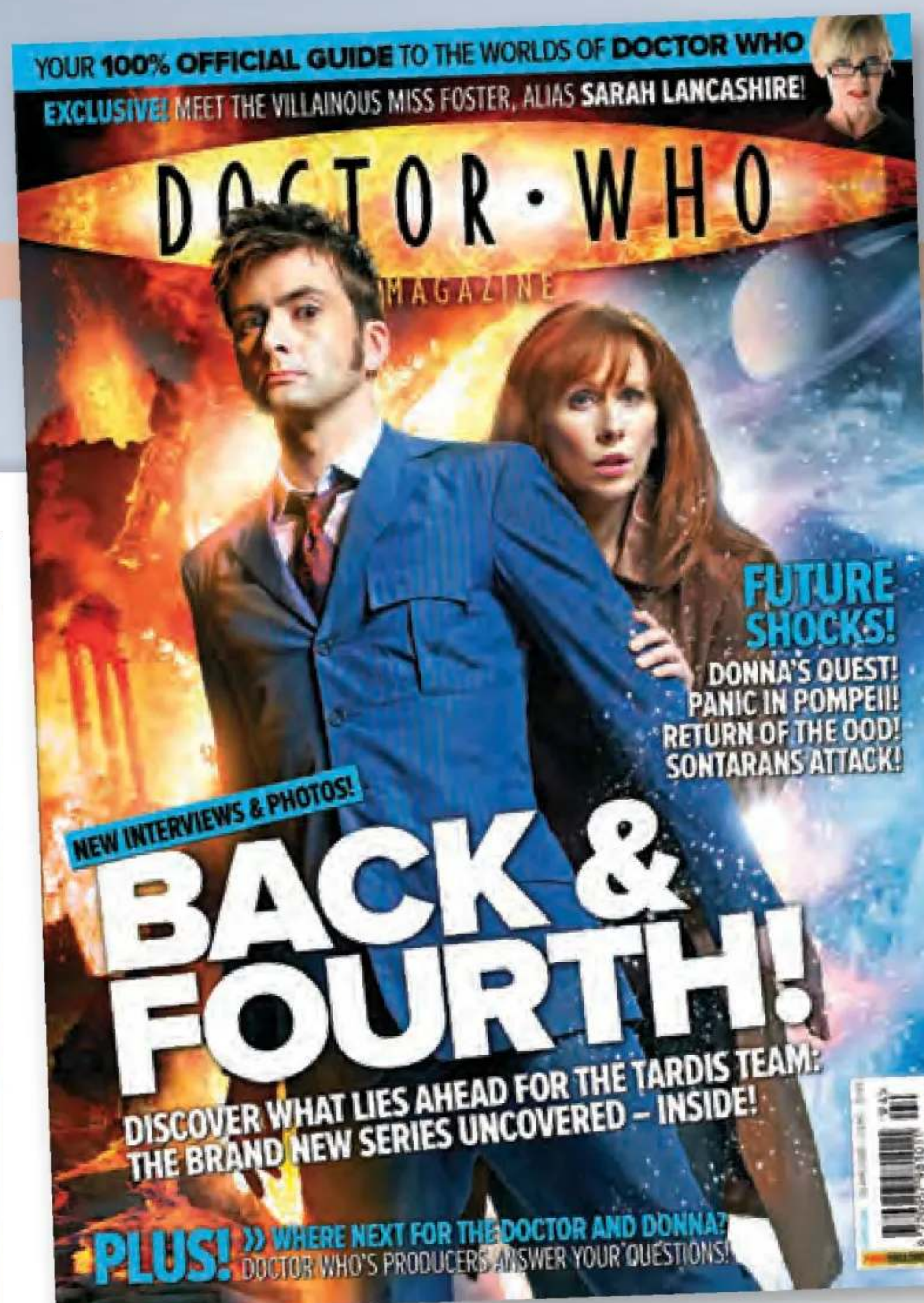
PARTNERS IN CRIME

STORY 189

Right:
Doctor Who
Magazine
previews the
new series.

joining Bill Turnbull and Sian Williams later on to discuss the show and its spin-offs. On ITV1, GMTV covered the screening at 8.20am with Jenni Falconer reporting on the previous night and introducing interviews with Tennant and Tate as well as a couple of clips. ITN *Showbiz News* also had comments from Tennant, Davies and Tate along with an extract, while CBBC's *Newsround* featured Lizo Mzimba talking to Tennant and Davies. Shortly afterwards, Tennant and Tate could be heard on Radio 1 in Scott Mills' show, and then joined Trevor Nelson and Zena on *Breakfast* on 1Xtra around 9am. Radio 1's *Entertainment News* at noon had more comments from David Tennant after which Jo Whiley discussed *Partners in Crime*. Tennant then chatted to Simon Mayo on BBC Radio 5 Live at 2pm, commenting on the new series and the forthcoming quartet of Specials and saying that he'd be interested in doing a fourth series if asked. BBC Radio News on Radio 1 covered the event with a few words from Tennant around 4.30pm, and it was also featured on BBC One's *Newsround* – with Mzimba speaking to Tennant and Tate – on *Wales Today* from BBC One Cymru at 6.30pm with a report from Sian Lloyd, while the Welsh-language Radio Cymru C2 had a *Doctor Who Special* at 8pm. The *Newsround* website also offered a series of additional items, mainly a long interview with Davies speaking to Mzimba.

- Meanwhile, the press were delivering their largely positive verdicts. 'The strongest opening episode since the



revamped *Doctor Who* was launched,' decreed *The Observer*, while *The Daily Telegraph* said 'the show is well and truly stolen by the 6in Adipose aliens' and the *Mail on Sunday* described it as 'witty, at times borderline daft'. 'Series Four is more than worth the wait,' announced *The Sun*, while *The Times* noted, 'Humour is pervasive from the silent sequence when the duo first spot each other, to the satirising of slimming gurus and supernannies.'

- The *bbc.co.uk* website for *Doctor Who* was relaunched on Thursday 3 April, and that evening David Tennant and Catherine Tate travelled to BBC Television Centre to record *Friday Night with Jonathan Ross*. After showing the series trailer, Jonathan Ross chatted to the pair about the forthcoming episodes before showing the clip of Stacey's demise. *The Guardian* also ran an article about the creation of the Adipose.
- Also on Thursday 3, issue 394 of *Doctor Who Magazine* was on the shelves, previewing *Partners in Crime*. The cover featured Tennant and Tate under the headline *Back & Fourth*.

▶ Next morning, the two stars talked to Christian O'Connell about their 'big ticket' show on the Virgin Radio *Breakfast* show at 8am. They then remained at Virgin's studios to do an interview over the line with the *Breakfast Show* on BBC Radio London from 8.35pm, although this was hijacked by O'Connell on his own station. Next it was *Capital Breakfast* with Denise Van Outen and John Barrowman (who had stood in for Johnny Vaughn for the week), with Barrowman and his co-stars avoiding the question of Captain Jack in the new series. The duo stayed on an extra five minutes to answer listeners' questions (including one about Tennant dating from "Denise from Basildon") through to 9.35am. Meanwhile on ITV1, the *Entertainment Today* section of *GMTV* offered a promotional clip and Richard Arnold's discussion of the new series.

▶ By 10.45am, 'Mickey Tenant' and 'Tate Modern' had joined George Lamb on his BBC 6Music programme where they took part in a monster sound effects quiz; Tennant and Tate then joined BBC Radio 2 for *Steve Wright in the Afternoon* on BBC Radio 2 between 3.30pm and 4pm, introducing a clip from *Partners in Crime* and chatting about the series in general. That evening at 10.35pm, BBC One screened *Friday Night with Jonathan Ross*.

▶ The day of the new series dawned with a David Sillito item on BBC *Breakfast* which saw enthusiastic viewers at the *Doctor Who* exhibition at Earl's Court as well as contributions from regular

voice performer Nicholas Briggs and director James Strong in studio at 9.40am with various Dalek-related questions; "The Time Lords started it," commented Nick of a question about the Dalek-Time Lord war, referring to the 1975 serial *Genesis of the Daleks* [see Volume 23]. *The Guardian* ran an interview with Catherine Tate, *The Sun* reported that David Tennant had been signed for the next series, *The Times* said that *Doctor Who* was back 'as fabulous as ever', the *Western Mail* heralded the tourism boom the series had given Cardiff, and Radio 2 marked the big day by featuring David Tennant in its arts programme *The Weekender*, after which Bernard Cribbins joined Jonathan Ross for his Radio 2 show.

Below:
"What on
Earth is
it now?"



Broadcast

► Unlike the preview copies of *Partners in Crime*, the broadcast version had an extra surprise – the scene with Donna meeting Rose Tyler which had only been seen by the series' stars and the production team. 'We all waited on the night, with bated breath,' wrote Davies in *Doctor Who Magazine*, 'me in Manchester; David and Catherine in London, round at Julie's, with lasagne; Phil in Miami; all of us thinking, what if they show the wrong one? I swear, that's what we were all thinking, all day.' *Doctor Who Confidential* ran immediately afterwards from 7.10pm to 8pm on BBC Three with *A Noble Return*.

Below:
The Doctor
hypnotises
himself.



► ITV1 had scheduled a repeat of *You've Been Framed* against *Doctor Who*'s return. *Partners in Crime* was the highest-rated programme of the day with 40% of the audience tuning in, and an overnight figure of more than eight million viewers. When the final figure of 9.1 million came in, *Doctor Who* was a top 10 hit and the highest rated non-soap of the week. *Doctor Who Confidential* also performed very well, netting almost a million viewers for BBC Three on both Saturday and Sunday.

► Next morning, *The Stage* described the first episode as a 'roller-coaster'. In *The Sunday Times*, David Tennant was interviewed by his former landlady and audio Doctor Arabella Weir, while in *The Sunday Telegraph* reviewer John Preston declared that '*Doctor Who* is as close to pure pleasure as you'll get on television', while in another piece, Russell T Davies declared that Donna would be the first 'equal' partner for the Doctor. As with previous years, the new *Doctor Who* episode was repeated the following evening – with the optional commentary by David Tennant, Catherine Tate and Phil Collinson – at 8pm on BBC Three, with the shortened *Doctor Who Confidential Cut Down* from 8.45pm to 9pm.

► Monday 7 saw Sam Wollaston of *The Guardian* proclaiming the episode to be 'awfully nice television', while numerous newspapers ran the

story of the Saturday night ratings triumph. *Partners in Crime* appeared again at 8.30pm on Friday 11 on BBC Three, followed by the full *Doctor Who Confidential*.

► Donna was aboard the TARDIS, zooming away from her life on

present-day Earth. “It’s just the joy,” said Russell T Davies of the conclusion on *Doctor Who Confidential*, “the joy of someone being able to travel off in time and space... and to see that via their grandfather. One of my favourite things I’ve ever done.”

Above: Donna waves goodbye to her gramps as she flies off into space with the Doctor.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Partners in Crime	Saturday 5 April 2008	6.20pm-7.10pm	BBC One	48'35"	9.14M (10th)	88

Merchandise

Right:

The late Howard Attfield's scenes recorded for *Partners in Crime* were included as an extra on the DVD.



Far right:

The initial DVD release of the story.



BBC Worldwide released *Partners in Crime* on the *Doctor Who: Series 4 Volume 1* DVD in June 2008. It was also released on *The Complete Fourth Series* box set in November 2008. Among the special features were: trailers, deleted scenes (including the original version of the remounted closing scene and the unused recordings with Howard Attfield), *Doctor Who Confidential Cut Down* and an audio commentary for *Partners in Crime* with Julie Gardner, Russell T Davies and James Strong. The episode also featured in the *Doctor Who – DVD Files* issue 22, published by GE Fabbri in November 2009. The episode was included as part of the *Doctor Who: The Complete Series 1-4* in October 2009, *Doctor Who*





Complete Series 1-7 Blu-ray set in November 2013, the DVD reissue of *Doctor Who: The Complete Fourth Series* in August 2014 and on *The Complete Fourth Series* individual Blu-ray reissue in August 2015.

Murray Gold's original music which featured in *Partners in Crime* was released as part of Silva Screen's CD *Doctor Who: Original Television Soundtrack: Series 4* in November 2008. The tracks from this episode were: *A Noble Girl About Town* and *Life Among the Distant Stars*. *A Noble Girl About Town* was also included on the 11-CD edition of Silva Screen's *Doctor Who: The 50th Anniversary Collection (AKA The TARDIS Edition)* released in September/November 2014.

In March 2016, Running Press published the *Adipose Collectible Figurine and Illustrated Book* by Richard Dinnick. This 48-page book featured colour photography and also came with a kit which contained a miniature Adipose

figure with sound feature, mounted on an Adipose Industries base.

The Stamp Centre issued a cover for *Partners in Crime* in 2008. A limited number of 1,000 copies were signed by Verona Joseph.

In July 2008, Character Options issued a 5" action figure of the Tenth Doctor with five small Adipose figures. They also issued a plush baby Adipose toy in October 2008, and a pack of 25 small

Adipose figures in January 2009. A set of three collectible 1:6 Adipose statues, limited to just 650 units worldwide, were available from Big Chief Studios in November 2015.

In July 2010, Adipose stress toys were available from Wow! Stuff. Then in 2013, Wow! Stuff produced Adipose science putty which allowed users to create your own solid Adipose, but over a period of time, the Adipose would slowly melt into a puddle.

Adipose Industries T-shirts were available from Titan in June 2011 and Adipose T-shirts were available from the *Doctor Who Experience* in August 2011. Other Adipose merchandise included Adipose mugs

(from Wesco, in September 2011) and Adipose Industries travel card holders (from Half Moon Bay, in October 2011). ■

Left:

Running Press' figurine and book.

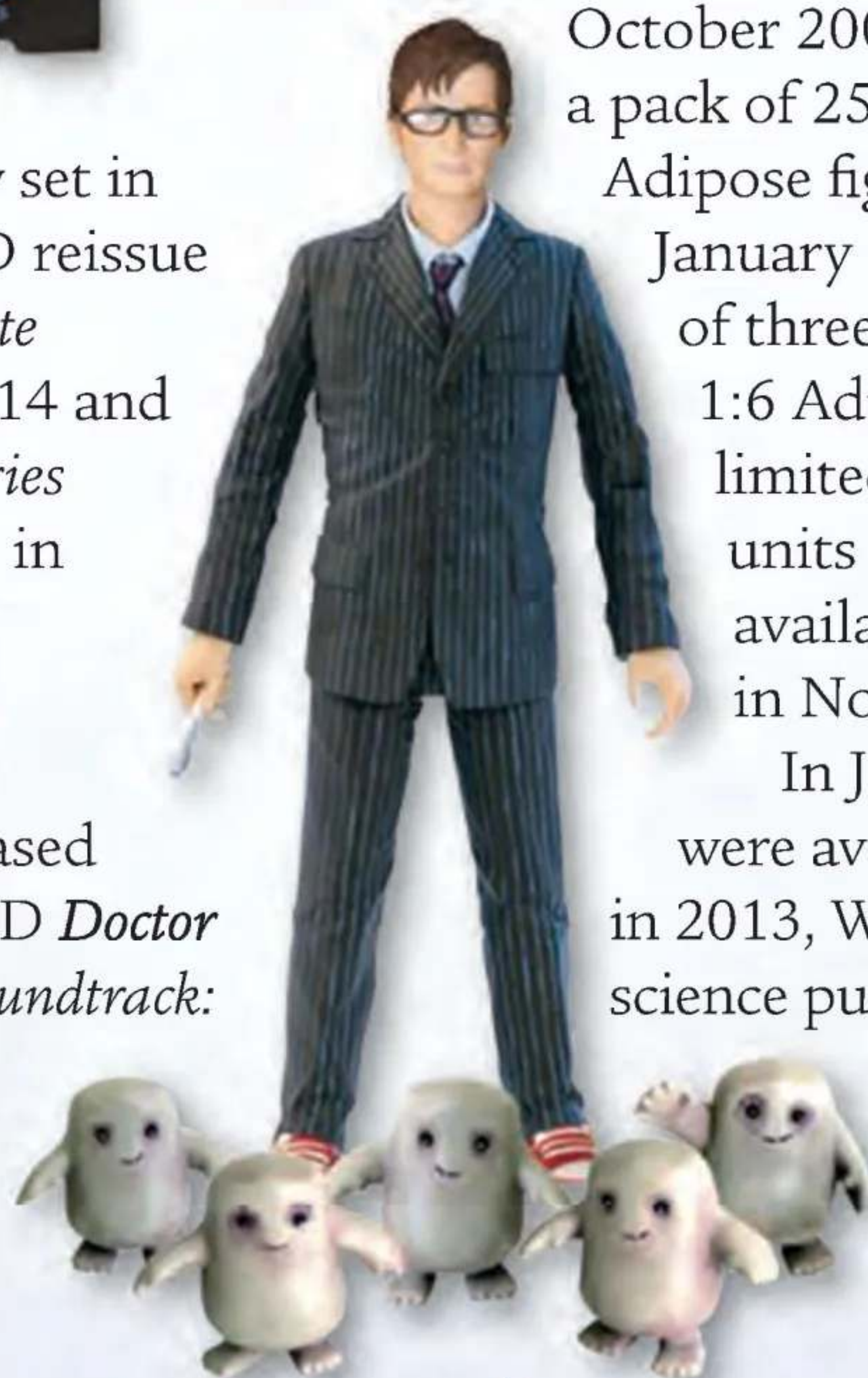
Below:

Character Options' plush baby Adipose.



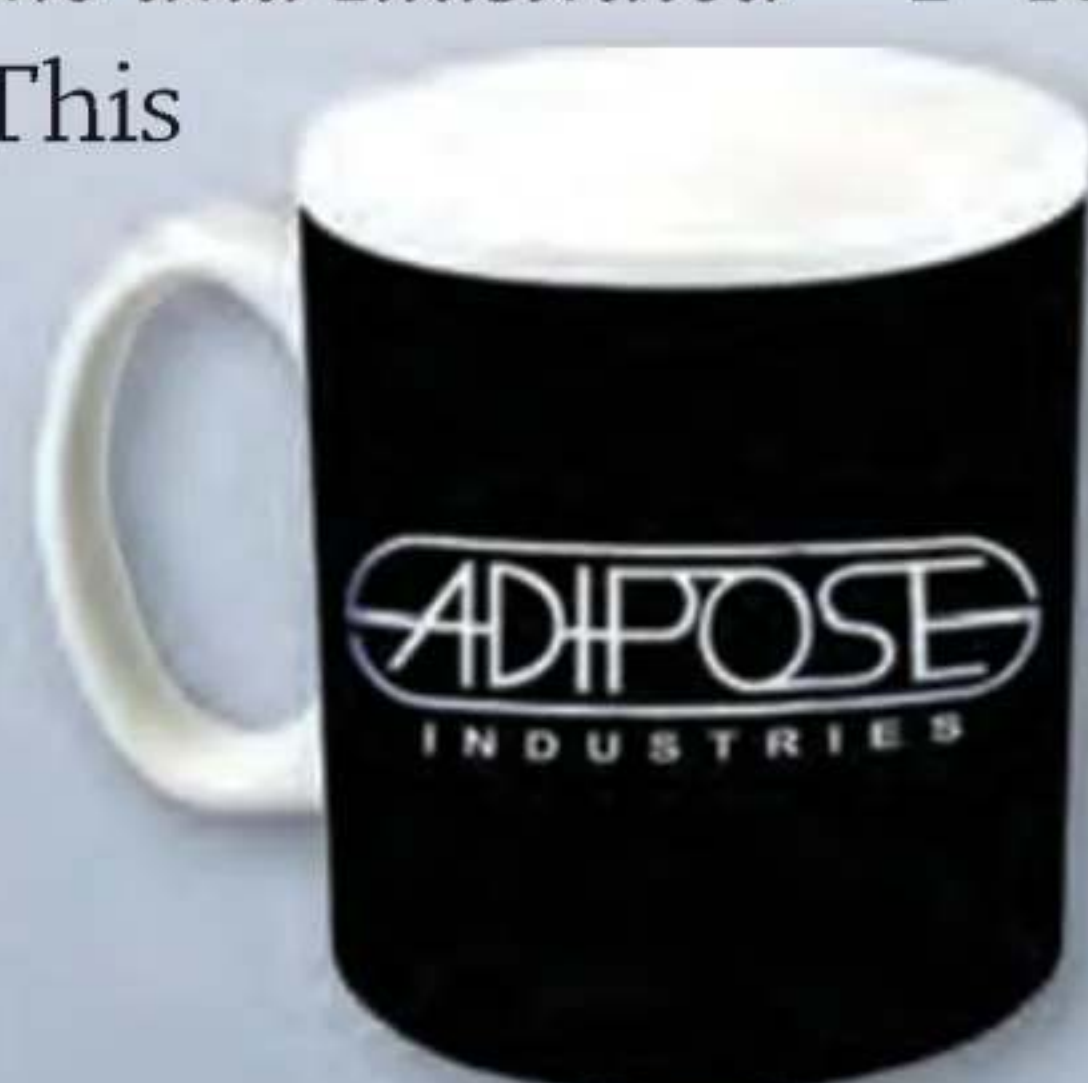
Left:

Character Options' Doctor and Adipose figures.



Above and below:

Other merchandise included a travelcard holder and Adipose T-shirts and mugs.



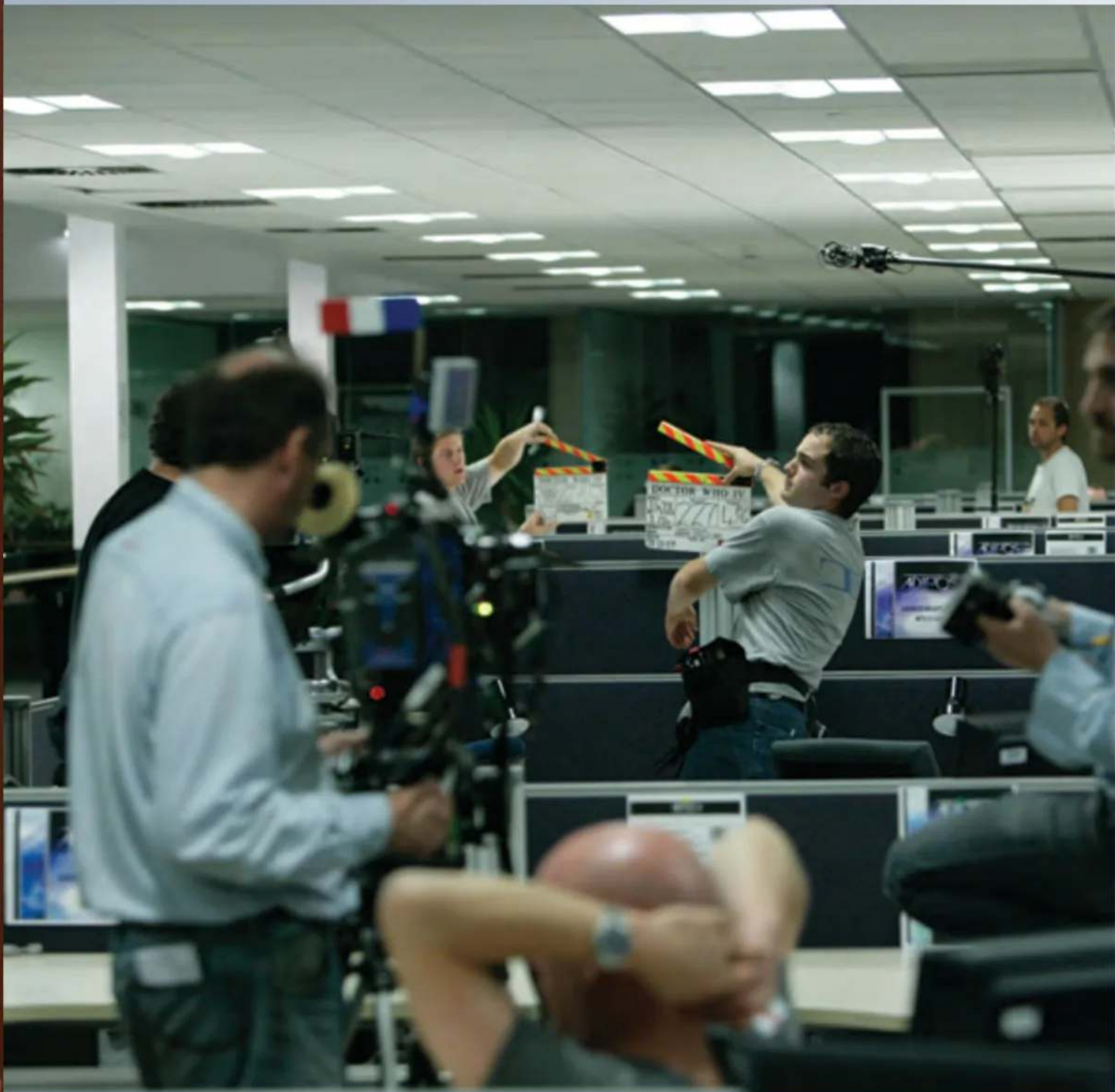
Cast and credits

CAST

David Tennant The Doctor
Catherine Tate Donna Noble
with
Billie Piper Rose Tyler
Sarah Lancashire Miss Foster
Bernard Cribbins Wilfred Mott
Jacqueline King Sylvia Noble
Verona Joseph Penny Carter
Jessica Gunning Stacey Harris
Martin Ball Roger Davey
Rachid Sabitri Craig Staniland
Chandra Ruegg Clare Pope
Sue Kelvin Suzette Chambers
Jonathan Stratt Taxi Driver

Below:
Preparing
to shoot in
the Adipose
Industries
offices.

In memory of Howard Attfield 1947-2007



UNCREDITED

Justin Walters, Tat Wa Lay, Wilson Rogers,
Richard Price, Ian Wilkinson, Leigh Foster,
Nick Rogers, Pete Stanness, David Creed, Jai
Gomer, Louise Jeffery, Mariam Nundy, Jane
Cheng, Giselle Hodgkinson, Victoria George,
Eryl Vaughan, Ceri Langridge, Sally Martin,
Anita Rice, Michelle Roche
..... Commuters/Bystanders
Alex Lucas Adipose Security Guard
Ollie, Sian Office Staff
Paul Bennett Security Guard
Toby Sperring Adipose Guard
Adam Sweet Projectionist
Jason Jones, Chris Lee, Kyle Legall, Chloe
Lewis, Cath McGowan, Alan Medcroft,
Natascha Motee, Jennifer Pierce, Louise
Poolman, Sion Rhys Price, Toni Rice,
Matthew Rohman, Nicole See, John Sinclair,
Jorja Welch, Andy Wheeler, Barbara Fadden,
Junior Ford, Mandie Garrigan, James
Hannon, Jeremy Harvey, Levi James, Susan
Cecil, Nicki Cheng, Adam Chilvers, Helen
Cuthbert, Gary Devonish, Annisia, Scott
Baker, Deborah Beeson, Carys Boulton,
Clare Brice, Jon Cecil, Chris Ellis Journalists
Ruari Mears, Claudio Laurini
..... Miss Foster's Guards
Stephen Wright, Rachel Cook, Kim Hopkins,
Paula Fouweather, Dan Nuttal, Daniel
Pavitt, Craig Rowland, Mark Cooper, Alex
Richards, Thomas Harris, Martin Clements,
Joanne Morgan, Geoff Barber, Katy Cook,
Dan Chapple, Sean Gaffney, Hayley Evans,
Sian Bowmer, Daniel Pike, Jon Summers,
Julia Dallimore, Ceri Nowell, Dominic Letts,
Mark Juhlke, Leanne Thomas, Matt Tancock,
Dylan Morgan, Stephanie Hamilton, Kelly
Allport, Jonathan Spiller Adipose Workers
Nadia Witts Double for Stacey¹



Cast and credits

Alex Gardener, Teresa Sharp..... Paramedics
4 Unknown..... Police Officers
10 Unknown, Helen Steadman..... Passers-by/Onlookers
Stephen Bracken-Keogh, Nicholas Wilkes, Steve Brayham, Daryl Adcock, Paul Sparrowham, Nicole Clark, Jane S.R. Kyte-Hunt, Lindsay Hollingsworth, Paula Keogh, Holly Cracknell..... ADR Crowd

¹ Not in finished programme

CREDITS

Written by Russell T Davies
 Producer: Phil Collinson
 Director: James Strong
 1st Assistant Director: James Blackwell
 [uncredited: Dan Mumford, Simon Morris, Sarah Davies]
 2nd Assistant Director: Jennie Fava
 [uncredited: Guy de Glanville, Anna Evans, Paul Bennett, Roger Thomas]
 3rd Assistant Director: Sarah Davies
 [uncredited: Paul Bennett, Iwan Sion]
 Location Manager: Gareth Skelding
 [uncredited: Emma Woodcock]
 Unit Manager: Rhys Griffiths
 Production Co-ordinator: Jess van Niekerk
 Asst Production Co-ordinator: Debi Griffiths
 Production Secretary: Kevin Myers
 Production Runner: Nicola Brown
 Floor Runner: Andy Newbery
 [uncredited: Heddi-Joy Taylor, Phil Wesson, Sian Warrilow, Lowri Denman, Tom Evans]
 Contracts Assistant: Kath Blackman
 Continuity: Sheila Johnston
 Script Editor: Lindsey Alford
 Camera Operators: Rory Taylor, Julian Barber
 [uncredited: Roger Pearce, Steve Buckland, Stuart Brereton]
 Focus Puller: Steve Rees
 [uncredited: Duncan Fowlie, Jamie Southcott, Penny Shipton, Ant Hugill, Nathan Wiley, Josh Lee, Chris Reynolds]
 Grip: John Robinson [uncredited: Steve Pugh]

Gordon Seed..... Stunt Double for The Doctor
Jo McLaren..... Stunt Double for Donna
Stacy Winehouse..... Hand Double for Miss Foster
June Purnell, Bethan Charles, Deborah M Lewis, Rebecca Orchard..... Sylvia's Friends
Greg Bennett..... Plump Man
Abigail Creel..... Young Plump Woman
Jayne Lutwyche..... Plump Man's Girlfriend
Nick Hopper, Martin Richards, Jon Davey, Darren Clarke, Mat Kid, Horaine Ferguson, Darius Walker, Kathryn Edwards, Sonal Mamta, Jane Haden, Sian Gunney, Rita Birchall, Maria Vujnovic, Jade Lewis, Carol Ann..... Drinkers
Rupert Firmin, Charlotte Browning, Kristian Arthur..... Barstaff
Derek Lea..... Stunt Cab Driver/Car Driver
Damon Jeffery..... Boggling Car Driver
Owain Thomas..... Fat Man
Elsie May..... Fat Man's Girlfriend
Susan Cazenove..... Screaming Woman
Gemma Brittle, Mandy Floodpage, Liza Morris, Natalie Edmonds, Tina Stratford, Amie Blake, Maria Shakesheff, Sousilla Pillay, Stephen Evans, Lewis Dshay, Dave James, Tony Honeker, Grant Lock, Richard Daniels, Vince Bishop, Aidan White and 4 unknown..... Onlookers
Bernadette Dsouza, Bob Davies, Johnathon Lewis, Anthony Moulton, Gerry Oates, Nichola Owen..... Police

Left:
 Filming inside
 the TARDIS.

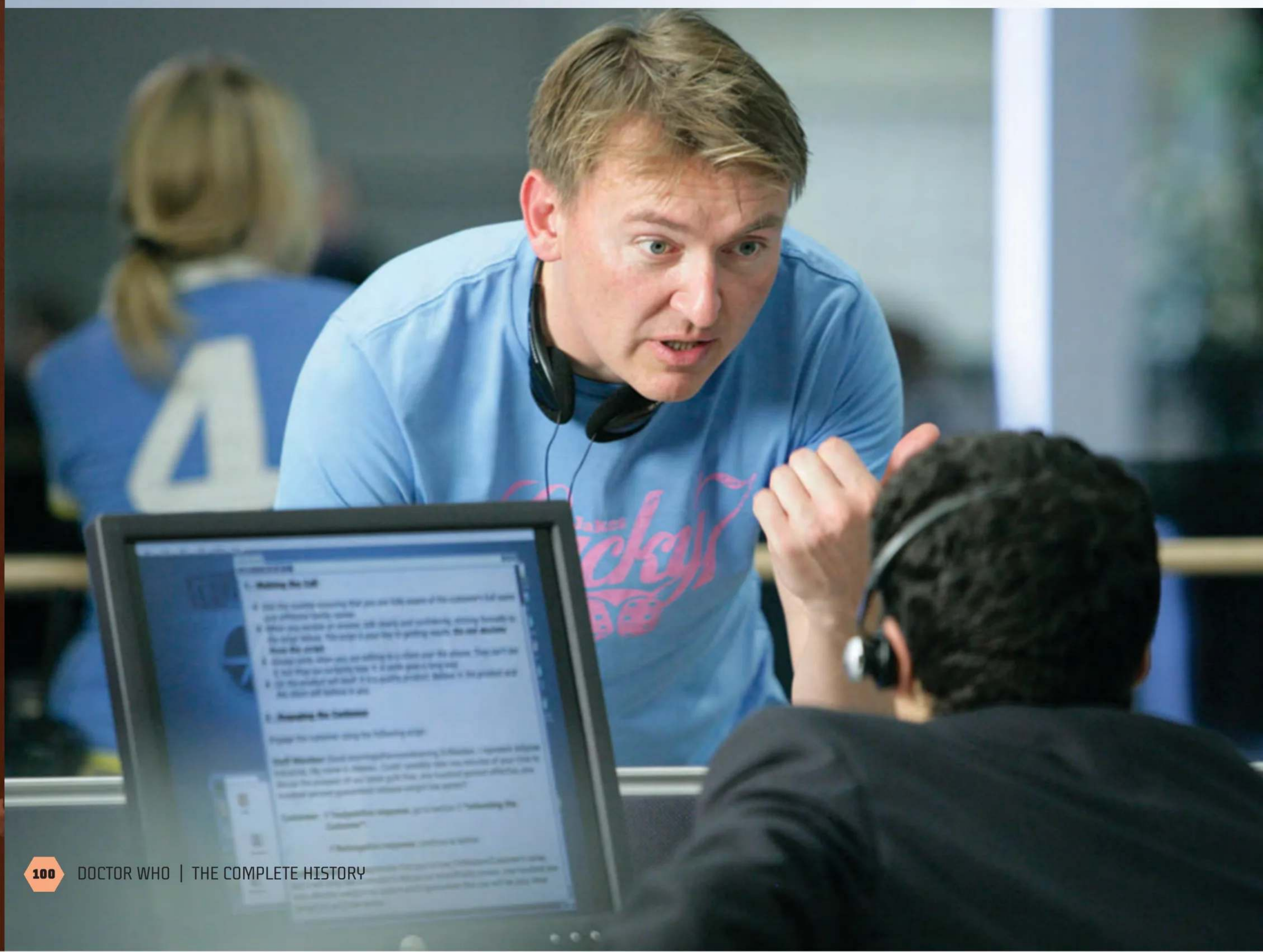
PARTNERS IN CRIME

STORY 189

Boom Operator: Jeff Welch
[uncredited: Bryn Thomas, Kevin Staples,
Adam Ridge, Jason Devlin, Llwrach Davies]
Gaffer: Mark Hutchings
[uncredited: Bob Fernandez]
Best Boy: Peter Chester [uncredited: Chris Davies]
Electricians: Steve Slocombe, Clive Johnson,
Ben Griffiths
Stunt Co-ordinator: Tom Lucy
Chief Sup Art Director: Stephen Nicholas
Art Dept Production Manager: Jonathan Allison
Supervising Art Director: Arwel Wyn Jones
Associate Designer: James North
Art Dept Co-ordinator: Amy Pope
Set Decorator: Malin Lindholm
Props Buyer: Catherine Samuel
[uncredited: Christina Tom]

Below:
James Strong
gives direction.

Standby Art Director: Ciaran Thompson
[uncredited: Jamie MacWilliam, Nick Murray]
Design Assistant: Al Roberts
[uncredited: Peter McKinstry, Sarah Payne]
Storyboard Artist: Shaun Williams
Standby Props: Phill Shellard, Nick Murray
[uncredited: Matt North, Jackson Pope]
Standby Carpenter: Will Pope [uncredited:
Paul Jones]
Standby Painter: Ellen Woods
[uncredited: Julia Challis]
Standby Rigger: Keith Freeman
[uncredited: John Cooling, Des Ward]
Property Master: Paul Aitken
[uncredited: Phil Lyons]
Dressing Chargehand: Matthew Wild
Senior Props Maker: Barry Jones



Props Maker: Nick Robatto
 [uncredited: Penny Howarth, Jon Grundon]
 Construction Manager: Matthew Hywel-Davies
 Scenic Artist: John Pinkerton
 [uncredited: John Whalley]
 Graphics: BBC Wales Graphics
 Costume Supervisor: Lindsay Bonaccorsi
 [uncredited: Charlotte Mitchell]
 Asst Costume Designer: Rose Goodhart
 Costume Assistants: Barbara Harrington,
 Louise Martin [uncredited: Bobbie Peach,
 Sara Morgan, Caroline Thorpe, Gemma Evans,
 Amy Clarke, Simon Makres]
 Make-Up Artists: Pam Mullins, Steve Smith,
 John Munro [uncredited: Morag Smith,
 Cathy Davies, Sara Angharad, Jane Beard,
 Paula Price]
 Casting Associates: Andy Brierley, Amy Rogers
 VFX Editor: Ceres Doyle
 Assistant Editor: Carmen Roberts
 Post Production Supervisors: Chris Blatchford,
 Samantha Hall
 Post Prod Co-ordinator: Marie Brown
 SFX Co-ordinator: Ben Ashmore
 SFX Supervisor: Danny Hargreaves
 [uncredited: Paul Kelly]
 Prosthetics Designer: Neill Gorton
 Prosthetics Supervisor: Rob Mayor
 Prosthetics Technicians: Charlie Bluett, Chris Clarke
 Online Editors: Matthew Clarke, Mark Bright
 Colourist: Mick Vincent
 3D Artists: Stephen Regelous, Dave Levy,
 Serena Cacciato, Matt McKinney
 2D Artists: Bryan Bartlett, Simon C Holden,
 Greg Spencer, Sara Bennett, Tim Barter,
 James Moxon, Murray Barber, Loraine Cooper
 VFX Co-ordinators: Jenna Powell, Rebecca Johnson
 VFX Production Assistant: Marianne Paton
 VFX Supervisor: Barney Curnow
 Dubbing Mixer: Tim Ricketts
 Supervising Sound Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Foley Editor: Kelly-Marie Angell
 Finance Manager: Chris Rogers
 With thanks to the BBC National Orchestra of Wales



Above:
"And... action!"

Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Oliver Ager
 Sound Recordist: Julian Howarth
 [uncredited: Ray Parker, Simon Koelmeyer,
 Richard Dyer]
 Costume Designer: Louise Page
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producers: Will Cohen, Marie Jones
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium FX
 Editor: Mike Jones
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 [uncredited: Peter Thornton]
 Production Manager: Tracie Simpson
 [uncredited: Debbi Slater]
 Executive Producers: Russell T Davies,
 Julie Gardner
 BBC Wales
bbc.co.uk/doctorwho
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Profile

SARAH LANCASHIRE

Miss Foster

Sarah-Jane Lancashire was born one of twins on 10 October 1964, in Stretford, Manchester, later moving to Oldham aged three.

Her father was TV scriptwriter Geoffrey Lancashire, her mother Hilda (née McCormack) a former secretary at Granada Television who became her husband's PA. Geoffrey wrote 171 episodes of *Coronation Street* between 1964-81.

Lancashire attended Oldham Hulme Grammar School; at 18 she considered a career as an actress.

Trained at Guildhall School of Music and Drama, on graduating in 1986 she found work in *Pacific Overtures* and *The Beauty Game* at Manchester Library Theatre.

Lancashire married music lecturer and composer Gary Hargreaves in February 1987 at 22. The couple had two sons, Thomas and Matthew, but divorced in 1997.

She taught drama for almost five years at University College Salford.

Below:

Sarah Lancashire in *Oliver Twist* in 2007.



Her TV début came in *Coronation Street*, briefly playing nurse Wendy Farmer in 1987. Further small TV parts came in *Dramarama* (1988) and *Watching* (1989).

A break came as Linda in a West End run of *Blood Brothers* (1990, Albery) and two weeks later came a life-changing audition.

She first appeared as ditzy barmaid Raquel Wolstenhulme in *Coronation Street* from 23 January 1991. Raquel wed supermarket manager Curly Watts but their marriage soon failed, with Raquel leaving for Kuala Lumpur in November 1996.

Exhausted by the soap's heavy workload, Lancashire worked through a nervous breakdown. Raquel returned in January 2000 for a one-off episode, a two-hander with Kevin Kennedy (Curly).

After a bout of stage fright during *The Little Shop of Horrors* (1993, Oldham Coliseum), she eschewed theatre roles to concentrate on TV work. She was Ruth Goddard in drama *Where the Heart Is* (1997-9) though left after three series, claiming the role was "no longer a challenge".

She sought more demanding roles, including single mum Yvonne in *Clocking Off* (2000). In *Seeing Red* (2000) she played Coral Atkins, the actress who left 1970s TV series *Family at War* to run a children's home. This won Lancashire a National Television Award and TV Quick Award.

Comedy work included *Bloomin' Marvellous* (1997), Dawn French vehicle *Murder Most Horrid* (1999) and sitcom *Chambers* (2000).

Saucy costume drama *Gentleman's Relish* (2001) was her last BBC project for two years, after she signed a deal worth £1.3m with ITV. Projects included *The Glass* (2001), *Back Home* (2001), *Birthday Girl* (2002), *Rose and Maloney* (2002-5) and *The Cry* (2002), her performance in the latter earning a Golden Nymph from the Monte Carlo TV Festival. Her final appearance under the deal was in *Sons and Lovers* (2003).

In 2002 she turned down a renewed ITV deal, having just married former Controller of BBC One Peter Salmon in August 2001. She ceased acting for 18 months to raise new son Joseph, born March 2003.

Returning to work, she directed *Afternoon Play* entry *Viva Las Blackpool* (2004) and appeared in *The Rotters' Club* (2005), *Cherished* (2005), *Angel Cake* (2006) and as Mrs Corney in *Oliver Twist* (2007).

She narrated *Lark Rise to Candleford* (2008-11), was Nelly in *Wuthering Heights* (2009) and Esther Caddick in *All the Small Things* (2009). One-off TV guest roles included not just *Doctor Who* but also *Skins* (2007), *Inspector George Gently* (2010) and *Upstairs, Downstairs* (2012).

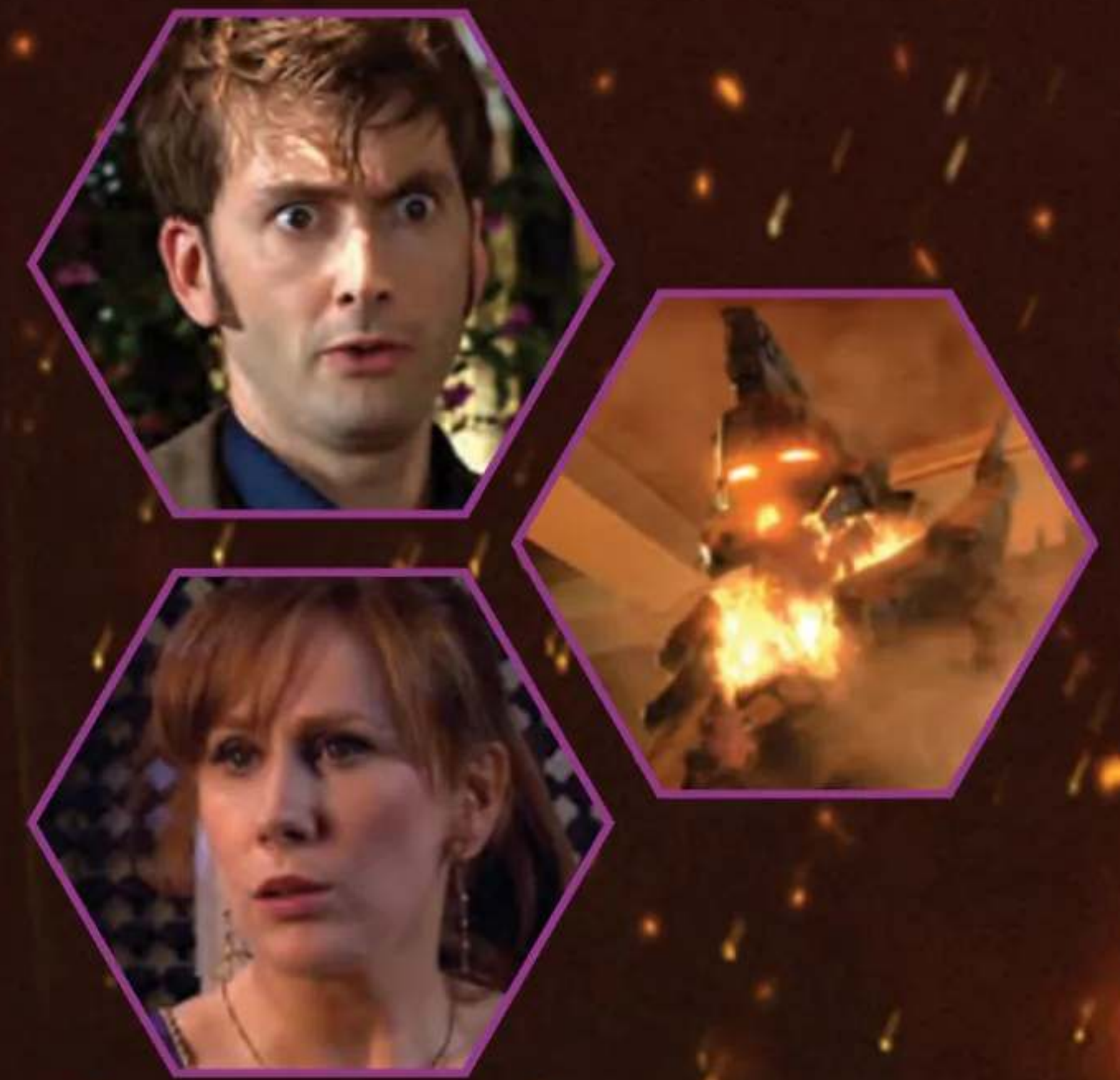
She finally returned to the stage as Miss Adelaide in *Guys and Dolls* (2005, Donmar Warehouse) and in shortlived musical *Betty Blue Eyes* (2011, Novello Theatre).

She quit her role as Miss Audrey in costume drama *The Paradise* (2012/13) to return to play Caroline in Sally Wainwright's *Last Tango in Halifax* (2012-present), which won her a BAFTA in 2014.

Since 2014 she has been Catherine Cawood in Wainwright's police series *Happy Valley*, winning a Best Actress BAFTA in 2017, having been nominated in 2015.

Film work includes *When Did You Last See Your Father* (2007) and *Dad's Army* (2016). ■





THE FIRES OF POMPEII

► STORY 190

The Doctor and Donna land in Pompeii the day before Mount Vesuvius is due to erupt. Why can't the local Soothsayers foresee this cataclysmic event? And should the Doctor walk away from this fixed point in history without saving anyone?



Introduction

Back in 2008, *The Fires of Pompeii* had a lot to recommend it: a time-twisting, mind-melting plot; gorgeous overseas location work; and an excellent guest cast. In retrospect, however, it's two cast members in particular that stand out. In 2010, Karen Gillan, who'd played one of the Soothsayers, became better known as the Doctor's new companion Amy Pond. At the end of 2013, Peter Capaldi, who'd played Caecilius, took over from Matt Smith as the Doctor himself.

Could there be a reason why these characters look the same? In *The Stolen Earth/Journey's End* [2008 – see Volume 60] writer Russell T Davies had offered one explanation – “spatial genetic multiplicity”. Torchwood operative Gwen Cooper admitted that she was descended from an old Cardiff family. But she couldn't have been a direct descendant of Gwyneth (also

played by actor Eve Myles) from *The Unquiet Dead* [2005 – see Volume 48] as Gwyneth had no children. Somehow, despite this, a genetic ‘duplicate’ has arisen over time – perhaps from an improbable combination of her family's genes. This might also explain how Orson Pink from *Listen* [2014 – see Volume 77] is so similar to Danny Pink, despite the fact that Danny died in a car accident before having any children.

There is no shortage of cases where different characters were played by the same actor. In the 1960s and 70s, directors often had actors that they liked to use. To cite just one example: David Maloney cast Bernard Horsfall in different roles in *The Mind Robber* [1968 – see Volume 13], *The War Games* [1969 – see Volume 14], *Planet of the Daleks* [1973 – see Volume 20] and *The Deadly Assassin* [1976 – see Volume 26]. (You could argue that he plays the same character in *The War Games* and *The Deadly Assassin*, but this isn't explicitly stated.) Perhaps we should just accept that a lot of people across the universe look alike.

Spatial genetic multiplicity might explain why the Soothsayer looked like Amy Pond. It might even, at a push, suggest a distant familial link between the Sixth Doctor and fellow Gallifreyan Maxil (both played by Colin Baker) from *Arc of Infinity* [1983 – see Volume 36]. It seems unlikely, however, that you could draw a similar link between Caecilius and the Twelfth Doctor.

Happily, *The Girl Who Died* [2015] came up with an answer. The Doctor decided that he subconsciously chose Caecilius' face as a reminder that it's his job to save people, in the same way that he saved the Pompeiian and his family. ■

Below:

Colin Baker played Commander Maxil in *Arc of Infinity* before he was cast as the Doctor.



'PERHAPS WE SHOULD JUST ACCEPT
THAT A LOT OF PEOPLE ACROSS
THE UNIVERSE LOOK ALIKE.'

STORY

The Doctor has brought Donna to Ancient Rome. Then Donna notices that there aren't seven hills, only one smoking mountain. They're in Pompeii and it's volcano day! [1]

The Doctor and Donna are spotted by a Soothsayer. She reports their arrival to Sister Spurrina of the Sibylline. [2]

The Doctor and Donna return to find the TARDIS has been sold to a man called Caecilius. He has installed it in his villa as a piece of modern art. The ground shakes and his wife Metella and son and daughter Evelina and Quintus help prevent ornaments from falling. [3]

The Doctor and Donna visit Caecilius, the Doctor claiming to be a marble inspector. Donna suggests that they should get out of town but the family don't even know the word 'volcano'. They are interrupted by the arrival of the Chief Augur, Lucius. [4] He has

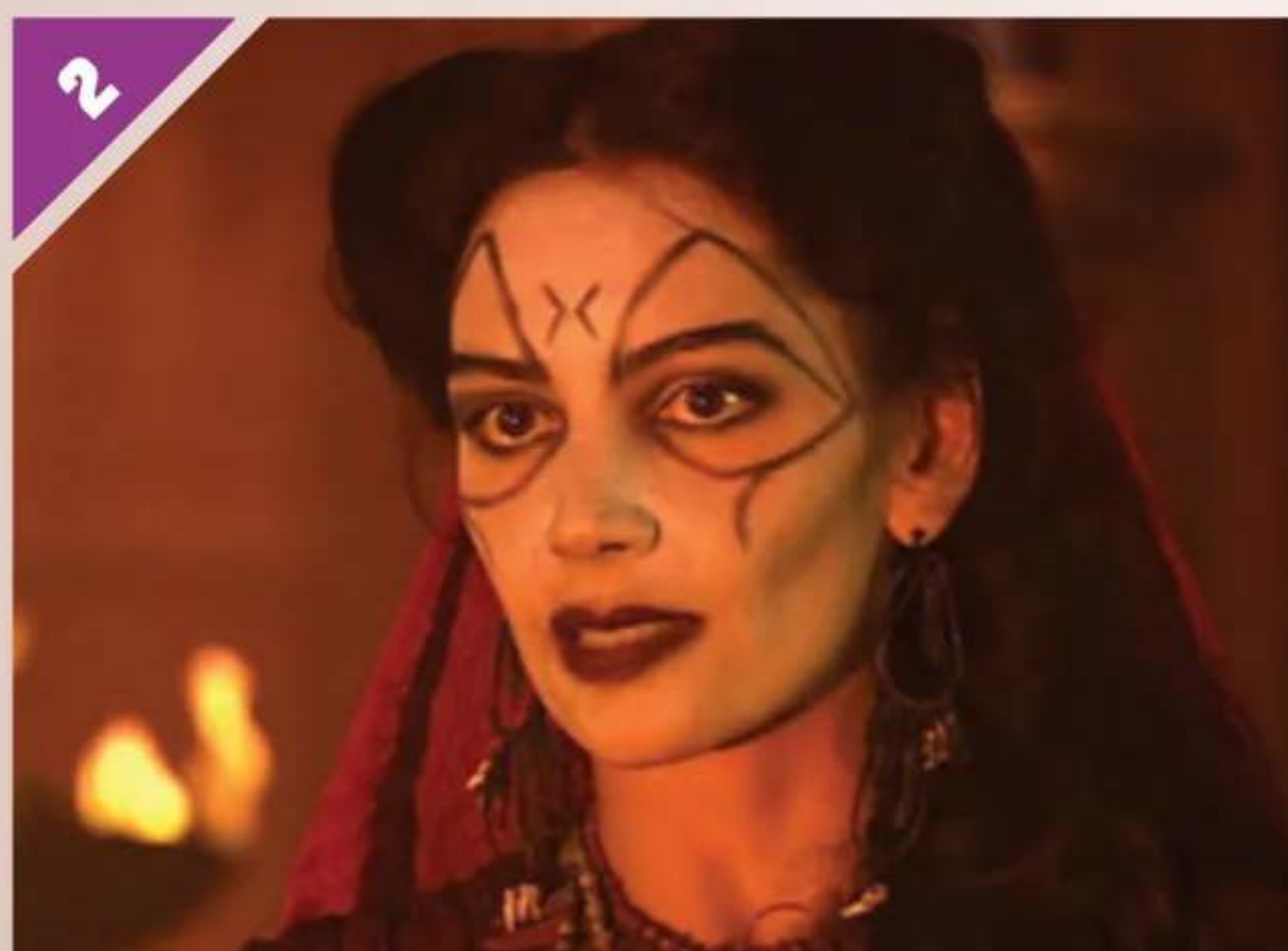
come to collect a tile carved into a circuit board. The Doctor is intrigued to learn that Evelina has had visions after "consuming the vapours". She knows the Doctor and Donna's real names, while Lucius knows about Gallifrey. In Pompeii, every oracle tells the truth.

Evelina collapses and is taken to her room. Donna notices that Evelina's right arm is turning to stone.

The Doctor persuades Quintus to show him to Lucius' villa. They break in and discover more tiles carved into circuit boards. Lucius appears and explains that he is building the future! [5]

Evelina tells Donna that she is promised to the Sibylline Sisterhood. Donna tries to tell her about Vesuvius erupting, unaware that she is being overheard by the Sisterhood. The High Priestess, hidden from view, says Donna is a false prophet and must die.

The Doctor deduces that Lucius has built an energy converter. Lucius





orders his guards to kill the Doctor and Quintus but the Doctor grabs Lucius' arm – which is made of stone and falls off! The Doctor escapes with Quintus. Lucius summons the Lord of the Mountain.

When the Doctor and Quintus reach Caecilius' villa, a creature made of rock bursts from the hypocaust. [6] Quintus throws some water over it and the creature crumbles away.

But then the Doctor notices that Donna is missing. She has been kidnapped and taken to the Sibylline temple for sacrifice. The Doctor arrives in the nick of time and releases Donna. The High Priestess demands to see him. She has almost completely turned to stone and the Doctor realises that an alien creature is growing inside her. She is turning into a Pyrovile! [7]

The Doctor fends off the High Priestess with a water pistol and escapes into the hypocaust with Donna. They head towards the volcano, where they

discover a cavern full of Pyroviles. [8] Lucius appears and explains that his masters plan to conquer the Earth, as their own home has been lost.

The Doctor and Donna take refuge in a stone sphere. The Doctor realises the energy converter will prevent the eruption and use the power to turn humanity into Pyroviles. The Doctor can save the Earth but only by destroying Pompeii. [9] He makes the decision with Donna and they set off Vesuvius!

The stone sphere flies out of the mountain and lands near Pompeii – it was an escape pod! As it rains with ash, the Doctor and Donna return to Caecilius' house. [10] The Doctor intends to leave in the TARDIS but Donna begs him to just save someone – so he saves Caecilius and his family. [11] He takes them to a hillside where they watch Pompeii being buried. He tells them that Pompeii will never be forgotten – and Caecilius and his family begin a new life in Rome. [12]

Pre-production

“**T**he Pompeii episode is so ambitious,” said *Doctor Who*’s executive producer Russell T Davies in *The Daily Telegraph*, “that we had a script that was easier to film standing by, in case someone turned round and said, “This is impossible.”

Davies had always been fascinated by the volcanic eruption of Mount Vesuvius and the destruction of the city of Pompeii ever since he had learned about it in his childhood. The idea of a *Doctor Who* episode set around these events was one

of the original outlines for the eleventh episode of his first series of *Doctor Who*. Under the heading of *Pompeii*, the slot was ultimately filled by the showrunner’s own story: *Boom Town* [2005 – see Volume 50].

There had been a severe earthquake in Pompeii on 5 February 62AD, and some buildings were still being repaired 17 years later. On 24 August 79AD, the volcanic Mount Vesuvius erupted and over two days spat out ash and pumice which rained down on Pompeii and Herculaneum some miles away. The inhabitants were suffocated by gasses and the dense ash,

'DAVIES HAD ALWAYS BEEN FASCINATED BY THE VOLCANIC ERUPTION OF MOUNT VESUVIUS.'

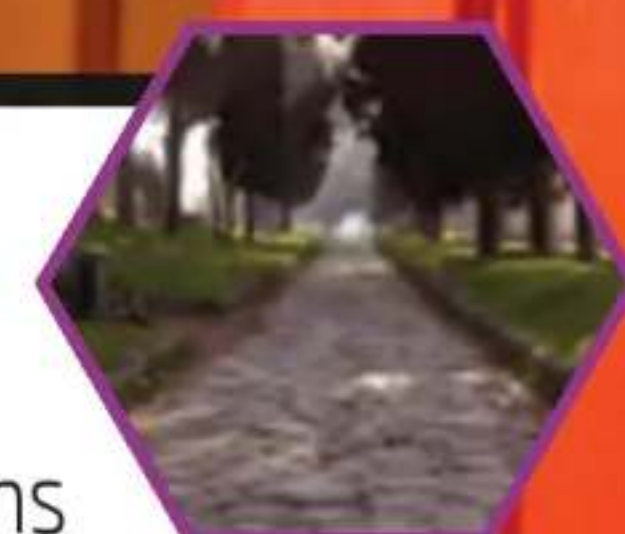
and then buried. The town was rediscovered in the sixteenth century, and following its excavation from 1748 became a tourist attraction. The disaster had already formed the basis of *The Fires of Vulcan*, a *Doctor Who* audio drama released by Big Finish in September 2000.

Russell T Davies was keen that a key element of the plot was that Penny – the new companion – and the Doctor should engage in a moral debate about attempting to change 'established' history, with Penny insisting that the Doctor should save the inhabitants of Pompeii from the tragedy.

However, at the outset of planning for the 2008 season, on Tuesday 20 February 2007 the breakdown for the series included a story described as 'Nazis' in the slot for the third episode. This was to be by Mark Gatiss who had previously scripted *The Unquiet Dead* [2005 – see Volume 48] and *The Idiot's Lantern* [2006 – see Volume 52], and who had submitted a story idea *Doctor Who and the Bog Men* on Monday 27 March 2006. Set in 1918

Connections: On the road

► The Doctor mentions the 'Appian Way' when talking to Donna; this was the major Roman road that stretched from Rome to Brindisi in south-east Italy.



Connections: Volcano day

► It is noted that the Romans had no word for 'volcano' before the eruption; this term derived from another Latin term - 'volcan' or 'vulcan' - for fire and burn. Caecilius refers to the earlier earthquake of 62AD, since when families had made offerings to their household gods upon each tremor.



as the British Museum's treasures were being evacuated by curator Joseph Breen, this saw the Doctor and Rose (or rather Rose's replacement) materialising in the deserted museum to find themselves suspected of Breen's murder. The true killers are Irish bog bodies preserved in peat from the Iron Age, and the British officer charged with museum security was a German traitor. The Doctor engaged on a treasure hunt to find

a jewel also found in the bogs... part of a collection assembled by Breen in a plan to resurrect an alien army of the Fir Bholg.

This outline proceeded to script, *The Man with the Celluloid Hand*, dated Monday 19 June 2006. This opened during a Zeppelin attack on London in 1918, part of a German plan to have a fake bomb squad arrive at the British Museum to harness the power of Eborath of the Fir Bholg, a powerful alien. Concurrent, a pair of Greeks were trying to repatriate the Elgin Marbles, a jewel thief known as the Spectre had been hired to break in, and Dr Ash - who had a strange artificial hand - also sought the Fir Bholg crown believing it to be the Crown of Lud which would make him king of Britain.

Seeking something more in the vein of the Indiana Jones films, Davies had asked him to shift the setting to the later conflict, adding the Nazi threat and Prime Minister Winston Churchill. This became *The Suicide Exhibition* which was set in 1944 and featured the Doctor with Martha identified as the companion.

The next draft of *The Suicide Exhibition* was dated Sunday 22 April 2007. However, Davies was concerned about revisiting

World War II so soon after the episodes *The Empty Child/The Doctor Dances* [2005 - see Volume 50] in the 2005 series. As such, he was considering returning to the idea of a Pompeii episode.

During April, the production team decided to investigate the practicalities of the Pompeii episode further. Before a script could be commissioned, it was essential to see that it would be practical to make such an ambitious story. To provide an authentic backdrop for the Roman town, the production team set about costing a major overseas shoot in Europe.

Replicas of Ancient Roman cities were available in Malta, Bulgaria and Rome, while a location mocked-up in Wales was not ruled out. Of these three options, it was the Italian venue which was the newest and most extensive, constructed in 2004 for the BBC-HBO co-production, *Rome*. Offering a variety of settings and streets, this formed part of the backlot of

Right:

Donna and the Doctor explore Pompeii.





the Cinecittà Studios in Rome, a movie-making complex founded by Benito Mussolini in 1937 and home of classic movies like *Ben Hur*.

Arranging the deal with the Cinecittà Studios and making the budget balance was the responsibility of production manager Tracie Simpson, who worked closely over the summer with Collinson to make the vision a reality following their initial visit to see the backlots with production designer Ed Thomas in April 2007.

On Thursday 26 April, Russell T Davies discussed the Episode 3 options with Julie Gardner. Davies now felt that Pompeii was a practical option and suggested that an ideal writer for this could be James Moran, whom the team had been working with on *Torchwood*. Moran was a comparatively new writer who could write quickly and would be prepared at this juncture to be rewritten by Davies if necessary.

The decision to go with the Pompeii story for Episode 3 meant that Mark Gatiss had to be informed that *The*

Suicide Exhibition needed to be held over, potentially as one of the Specials to be made in 2009.

At the end of April, Davies pondered the structure of the episode, particularly what would force the Doctor and Donna to stay in Pompeii during the fateful eruption. The solution was that they would land outside the city, and the TARDIS would then be taken away from them on a horse and cart.

Caecilius familia

In particular, Davies wanted to emphasise the tragic events by having the audience relate to a Roman family at the heart of the tale; this was something which he recalled from the 1971 French comic book *Asterix and the Laurel Wreath* (*Les Lauriers de César*), part of the series of tales about Asterix the Gaul at the time of the Roman Empire. “I love Asterix,” Davies explained of the Gaul warrior created in 1959 by writer René Goscinny and artist Albert Uderzo. In *Asterix and the Laurel Wreath*, Asterix and Obelix became slaves in the household of Osseus Humerus and his family. Another inspiration for this family came from the *Cambridge Latin Course* first published by the Cambridge University Press in 1970 and studied at school by both Davies and Collinson. The first of five books in the first unit (unit 1 stage 1) was entitled *Caecilius*. Caecilius – or rather Lucius Caecilius Iucundus – was a banker who lived in Pompeii from the reign of Nero. His wife was Metella and he had a son called Quintus Caecilius Iucundus. At the end of the

Left:

Evelina is promised to the Sibylline Sisterhood.

Connections: Save yourselves!

▶ When Donna calls out to the townsfolk to go to the hills above Pompeii and not the beach, it was because of a theory that those who thought they would be safe on the shoreline during the eruption were covered by the pyroclastic cloud while they would have been saved inland.



THE FIRES OF POMPEII

► STORY 190

volume, Mount Vesuvius erupted and Caecilius was killed, but Quintus was revealed to have survived in the second book. There was also a character called Lucius Marcius Memor who was a greedy soothsayer.

Davies postulated that the Romans would have household gods who would be linked with alien fire people living beneath the volcano, and at the tale's conclusion the Doctor and Donna would be blasted clear from the volcano inside a globe capsule.

Budget volcano

Moran attended a meeting about his *Torchwood* episode *Sleeper* on Wednesday 9 May, and on the same day was told by Davies and Gardner that he was being commissioned for

a *Doctor Who* episode set in Pompeii.

Davies worked closely with Moran on the story to determine what proportion could be recorded abroad, what would be made at Upper Boat and how much CGI effort would be needed. The other elements that Moran was asked to include were fire aliens living in Vesuvius, the moral dilemma for the Doctor and 'Penny' (as Donna was still being referred to), and a sequence where a spaceship popped out of the top of the erupting volcano.

Moran found the initial writing process challenging, with new companion Penny to write for, as well as juggling the budget constraints of the overseas elements.

Connections: Off course again

► Believing that they have arrived in Rome, the Doctor enthusiastically tells Donna about the Colosseum (the vast Flavian Amphitheatre which was almost completed by 79AD), the Pantheon (a temple of the gods built in 27BC and destroyed by fire in 80AD) and Circus Maximus (a hippodrome for mass entertainment), while Donna observes that she believed Rome to have seven hills (ie Cermalus, Cispius, Fagutal, Oppius, Palatium, Sucusa and Velia) rather than one mountain.



Subsequent redrafts of the script built upon the moral dilemma over which the Doctor and Penny argued about saving the townsfolk from an established, historical disaster. In particular, the creation of Caecilius and his family made the story very powerful, and the writer felt very emotional when he reached the eruption scene in his script, since he now realised how horrific the events were. The writing process was alleviated for Moran when he was informed that Penny would now be replaced by Donna Noble after Catherine Tate agreed to return to the series from *Partners in Crime* [2008 – see page 64].

Originally the aliens were called Pyrovillaxitrians, deriving from the Latin



of 'pyro' meaning fire or heat. This was contracted by Moran to Pyrovillaxians and then Pyrovellians, with Davies later removed another syllable to make them the Pyroviles who came from Pyrovillia.

Also heavily involved with the practicalities of the Italian shoot was the director, Colin Teague, who was assigned to what was termed Block Three, planned to comprise *Partners in Crime* and the Pompeii episode. Teague worked on *Torchwood* and directed the first episode of *The Sarah Jane Adventures* before overseeing *The Sound of Drums/Last of the Time Lords* to conclude the 2007 run of *Doctor Who*.

Collinson was very blunt with Cinecittà about the money available, but the studio was keen to have *Doctor Who* filmed there

so that it could promote its facilities to other UK productions. Eventually after almost two months of planning and trips to Rome, the tricky negotiations with Cinecittà were concluded.

By mid-June, Davies was aware that he would need to do a polish on Moran's script. He knew that the rewrite would be required as he planned a month's holiday in Sorrento, Italy from Friday 20 July. However, a week before departing, Davies decided to reduce his break to a week and ensure that he was back in the UK to focus on the rewrite of the Pompeii episode.

To allow more time for Davies to rewrite the Pompeii episode and write *Partners in Crime* which was part of the same production block, on Friday 3 August it was decided that Block Three would now be split; Colin Teague would direct the Pompeii episode as before, while *Partners in Crime* would now form Block Four. On Saturday 4 August, Davies began his rewrite on Moran's script, developing elements such as alien soothsayers, strange gasses breathed in from the water channels, and people turning to stone. At the tone meeting on Monday 6 August, Davies told the assembled crew, "I suspect that our budget is burning like a volcano in front of us."

On Tuesday 7 August it was decided that Episodes 2 and 3 would be transposed in broadcast order. *Planet of the Ood* [2008 – see Volume 58] – was felt to be a very dark tale which would undercut the comedy expectations of Donna. However, in

Connections: Seeing the future



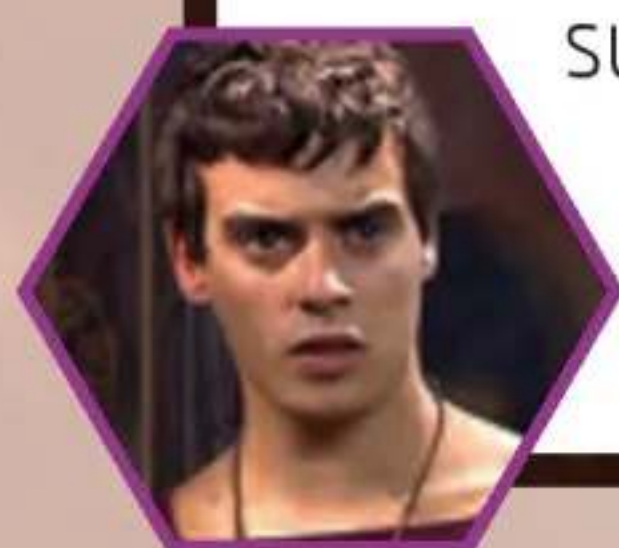
► The Sisterhood is derived from the Sibyls, prophetesses who spoke the future when in a state of frenzy, with these foretellings catalogued in 12 books – hence the reference to the unknown 'Thirteenth Book of the Sibylline Oracles' – stemming from the centuries around the time of Christ. The Sibyls of this time were the oracles of Apollo and located at Rome and Cumae. The Doctor comments that he had met the Sibyl once and that she danced the traditional folk dance, the Tarantella.

Left:
Donna
examines the
Soothsayer's
stone arm.

Connections: Fast food

► Caecilius asks if his son has been down at the thermopolium, a cookshop where ready-to-eat food could be purchased – it literally meant ‘a place where something hot is sold’. He also comments that his workmen have been toiling like Iberians, a group of peoples from the Iberian peninsula

such as the Airenosi, Contestani and Suessetani.



Below:

The Doctor tastes tiny particles of rock.

production the two shows would continue to be referred to as Episodes 4.2 and 4.3.

At 10pm on Thursday 9 August, an electrical short circuit caused a fire at Cinecittà Studios, destroying part of the Rome backlots. The blaze was extinguished three hours later, after claiming four lives. The first that the public knew of the ambitious overseas shoot came on Friday 10 August when a story appeared in the American trade paper *Variety* in which Nick Vivarelli commented on the fire.

The British press quickly picked up on the story. Next day in *The Sun*'s piece *Who's fiddling as Rome burns*, executive producer Julie Gardner confirmed, “Some of the production team have been looking at locations in Italy for the new series. The Doctor will have

a Roman adventure.” In fact, the blaze came just before one of the visits of the BBC team of Teague, Collinson and Simpson to the studio. “We’re unaffected,” Collinson assured *Doctor Who Magazine*, “and the staff at Cinecittà have been wonderful to us.”

Russell T Davies finished his revisions to James Moran's script in the early hours of Saturday 11 August.

Recording for *The Unicorn and the Wasp* [2008 – see Volume 58] at Llansannor Court on Monday 20 August was combined with a meeting between Collinson, Simpson and the heads of department to discuss the Rome shoot.

‘Rome’ – as in the TV series – was the key word given to the production team at the tone meeting on Thursday 16 August.

On Friday 17 August it was confirmed that Peter Capaldi, then best known for the sitcom *The Thick of It*, would be playing Caecilius. Capaldi had grown up loving *Doctor Who* and still cherished his script for the 1972 serial *The Mutants* [see Volume





in its mouth and eyes'. When the High Priestess of the Sibylline was revealed from behind her veils, she was 'made of stone; rough, melted, exactly like the plaster-casts of the Pompeii victims. A crude face, eyes black pits, stony arms.'

Humanising the alien

Originally when Donna ran into the departing TARDIS, the interior of the vessel was 'darker, with the awful sound of the Cloister Bell tolling'. The conclusion of the story also dwelt upon the destruction of Gallifrey during the Time War with the Daleks as outlined in recent years. In the closing scenes, the Doctor referred to Donna's words to him at the conclusion of *The Runaway Bride* [2006 – see Volume 54], admitting, "You were right. Sometimes I need someone." When the Doctor was agonised over pulling the lever to destroy Pompeii but save the world and later in the TARDIS where Donna argued with the Doctor about changing history and saving the family, Russell T Davies commented on *Confidential* that this was her role: the human companion should humanise the alien Doctor. "That TARDIS scene is everything we want to achieve in this show," he remarked.

Having recorded material for *Planet of the Ood* on Tuesday 4 September, after the 7pm wrap David Tennant and Catherine Tate returned to Upper Boat for an 8pm readthrough of *The Fires of Pompeii*.

Of the guest cast, Tracey Childs, playing Metella, had featured in *Howard's Way* and worked on Phil

Left:
A 'cheery
Cockney'
stallholder.

18] which had been sent to him by the production office.

The shooting script was prepared on Friday 24 August. Of the characters, the stallholder encountered by Donna was described as 'a cheery Cockney', while the Soothsayer was a 'woman, 20s, in robes, face painted white, with strange patterns. Part-witch, part-princess.' The leader of her Sibylline Sisterhood was Spurrina, outlined as '30s, wise and mystical' while another sister, Thalina, was also in her '30s'. The key family unit inspired by the Cambridge course comprised Caecilius who was '45, smiling, optimistic', his wife Metella ('coiffed and shrewish'), son Quintus ('18 y/o son') and – a new addition to the school text – daughter Evelina ('17, innocent'); Evelina meant 'little bird'. One of the family's slaves, Rhombus, came from the Greek word for something that could be rotated, as used in geometry. Lucius Petrus Dextrus was 'a cold, arrogant man, in his 60s', and an augur, one of the priest-like positions in Roman society. The creature seen by Evelina in the hypocaust had 'a stony face with burning eyes', and when the full 'magma creature' burst from the grille, it was '8ft tall, a huge, thick brute, made of jagged rock, fire burning

Connections: I'm your Venus

Donna asks Evelina if she looks like the goddess Venus, referring to the Roman goddess of love and beauty, the consort of Vulcan in Roman mythology. The episode also features the Cult of Vulcan, the Roman god of fire who was worshipped on 23 August, the festival of Vulcanalia, the day before the eruption.



Connections: Box clever

► In the closing scene the bas-relief which features the Doctor, Donna and the TARDIS has the inscription 'Praesidium Arca' – Latin for 'Committee Box', the closest that the production team could get to 'Police Box' – as the script indicates that this is 'watching over the family, forever'.



Collinson's *Born and Bred*, while Phil Davis – playing Lucius – was well known for the film *Quadrophenia*, and High Priestess Victoria Wicks had appeared in *Drop the Dead Donkey*. The Stallholder cameo went to impressionist Phil Cornwell. "Very moving," was how Peter Capaldi described his first view of the TARDIS set when shown by David Tennant, and Tracey Childs was similarly excited.

The local location recce was held on Wednesday 5 September. Meanwhile, Collinson and Simpson masterminded the permits and permissions for the Rome shoot, arriving in the city

Below:
"Run!"



on Sunday 9 September with James North from the Art Department and Morag Smith from make-up, plus the team from *Doctor Who Confidential*. Many key props – including the TARDIS – were being driven across Europe by road by facilities manager Bob Gurney, who had driven his lorry from Cardiff to Dover, crossed the Channel by boat to Calais, then set off for Rome via Switzerland. He was due to arrive at lunchtime on Monday 10, but by 2pm had been turned around at the Swiss border, and instead had to drive via Mont Blanc and Milan to the Italian border, arriving around seven hours late.

Off to Rome

The five bare backlot streets first seen by Collinson had now been dressed, masking off bits of scenery built for a specific purpose in *Rome*. Unfortunately, the second truck with all the special effects equipment required by Danny Hargreaves and his team from Any Effects had been stuck at customs in Calais, and instead of arriving in good time on Tuesday 11 would only be turning up on Wednesday 12, giving the technicians a single day to rig for the complex eruption sequence.

Back in Wales, the crew bus set off from Upper Boat at 9.45am on Wednesday 12 September, travelling to Bristol Airport from where the team flew to Rome. Here, they were based at the Aran Park Hotel on the Via Riccardo Forster. The only cast who travelled to Rome along with Tennant and Tate were Stallholder Phil Cornwell, Soothsayer Karen Gillan and Welsh/Italian actor Francois Pandolfo who played Quintus. *Doctor Who Confidential* was also on hand, making the Rome shoot the focus of its episode, while Benjamin Cook of *Doctor Who Magazine* was also present for the series' first work in Italy. ■

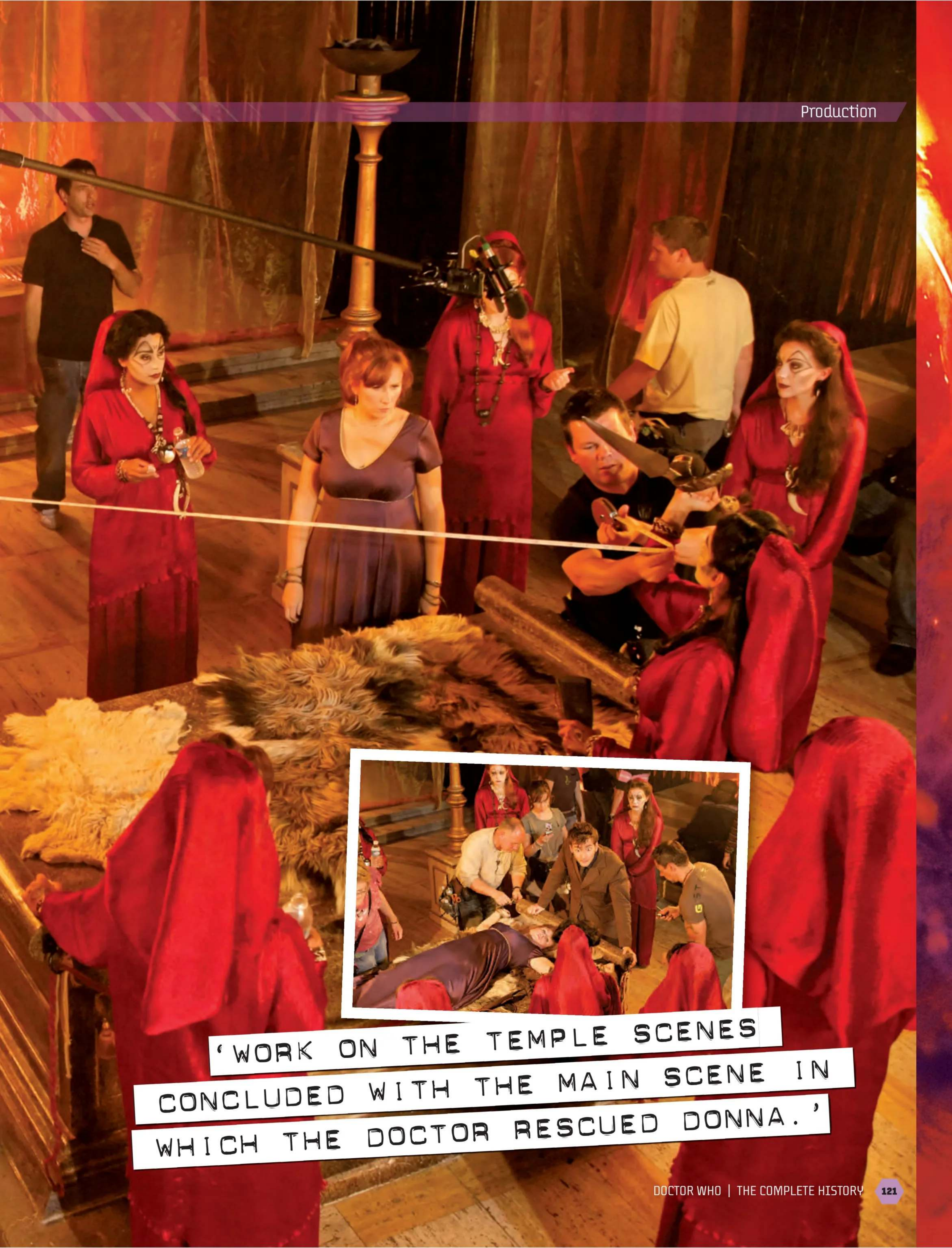
‘PETER CAPALDI HAD GROWN UP
LOVING DOCTOR WHO.’

Production

Recording on the backlots of Cinecittà Studios began at 8am on Thursday 13 September, with the team warned to be armed with sun protection and insect repellent, and advised to drink plenty of water during the hot days. Livestock was provided by Pasquale Martino and Anna Smalarz in the form of around 10 chickens, while a mule and its cart were furnished by Apolloni. The steam vents were fuelled and operated by Any Effects. By the time recording wrapped at 7pm, all the key establishing scenes had been recorded of the time travellers wandering through the streets and hurrying back to the TARDIS, their arrival in the marketplace and discovery that the TARDIS had been sold, and Donna insisting that the inhabitants should be warned of the impending disaster.

Since the following day's work would be a night shoot, after the wrap some of the team went to sample the delights of the Italian city.

Recording on the second day at Cinecittà began at 5pm, beginning with the Doctor and Donna walking through the streets at the start of the episode, with a second camera picking up the sequence of the soothsayer running to the temple. The sequences at the start of the eruption were then recorded and – after the 7.30pm sunset – the main action and effects sequences were staged with the vast number of local extras, directed by an Italian third assistant director. The general mayhem was supervised by stunt arranger Tom Lucy, with assistant director Gareth Williams standing on a box acting as Vesuvius itself. The effects had been demonstrated the previous afternoon and



'WORK ON THE TEMPLE SCENES
CONCLUDED WITH THE MAIN SCENE IN
WHICH THE DOCTOR RESCUED DONNA.'

Connections: Disney vacation

On reading the stall-sign in the marketplace in English, Donna asks if the Doctor has taken her to Epcot, the Experimental Prototype Community of Tomorrow which opened at Walt Disney World near Orlando in 1982.



Far right: The High Priestess of the Sibylline Sisterhood.

then tested overnight, but with the mess they caused it was hoped to achieve these scenes in as few takes as possible. CO2 jets were used to simulate underground eruptions, with tissue paper acting as ash, sprayed over the set, and high pressure air cannon 'woofers' blasting harmless cork debris across the replica Forum backlot.

Following this came the material with the Doctor and Quintus on the run from the underground footsteps, and finally the duo breaking into and escaping from Lucius' abode. Unlike a venue local to Upper Boat where an overrun could be tolerated in exceptional circumstances, the pressure was on to complete all the scheduled shots that

night. Five minutes before the estimated 4am wrap, Colin Teague ended work with all the shots he needed safely captured.

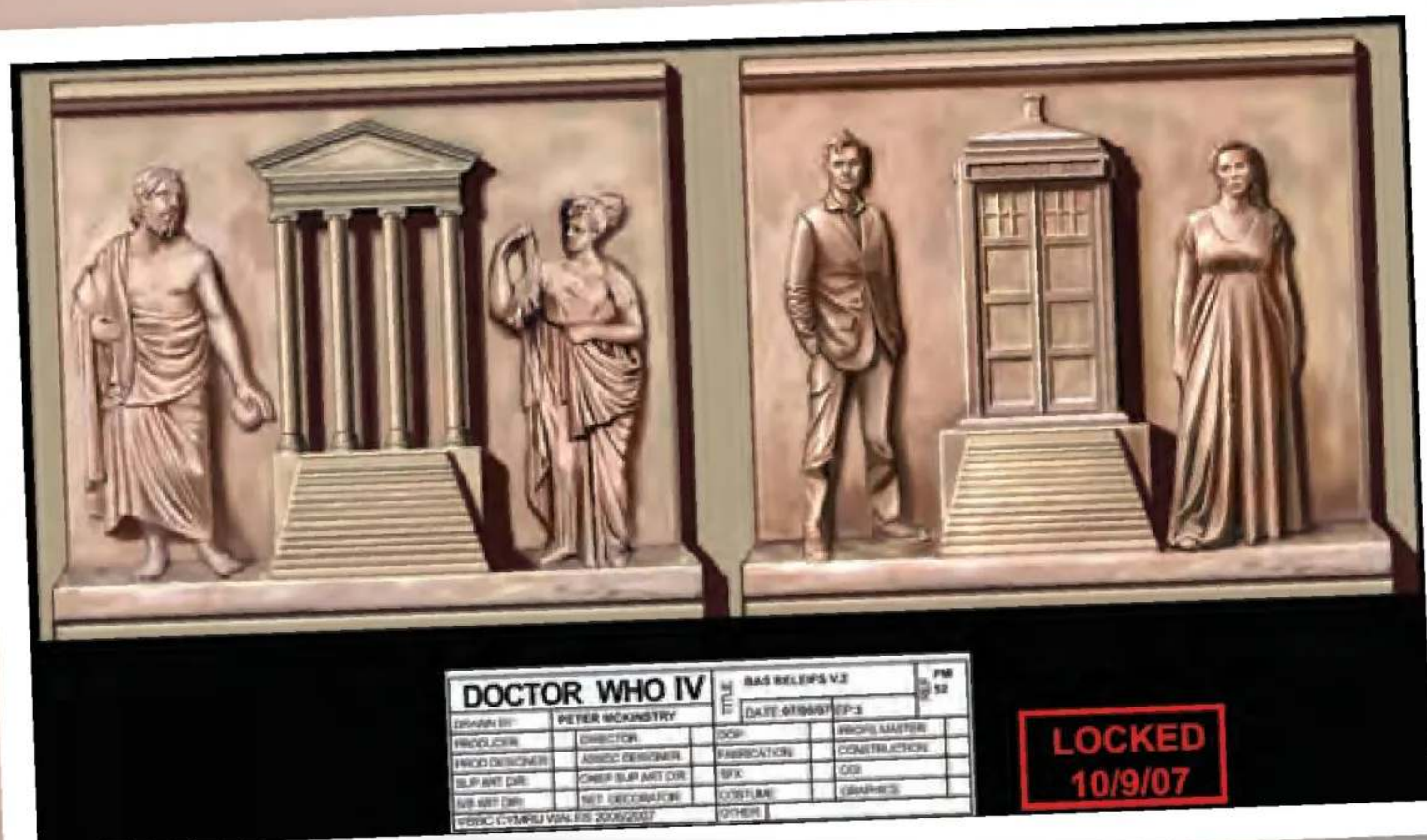
The *Doctor Who* crew enjoyed a rest day on Saturday 15 September and then travelled back to England on Sunday 16. On Saturday 15, Dave Houghton of The Mill travelled to Vesuvius itself to take plate shots which would allow his team to craft a 3D eruption using their computer software, and the associated matte paintings. David Tennant took the opportunity to see an active volcano, and so travelled with the crew of *Doctor Who Confidential* and guide Gaetano Manfredi, also taking in a trip to the ruins of Pompeii itself.

Temple of Sibyl

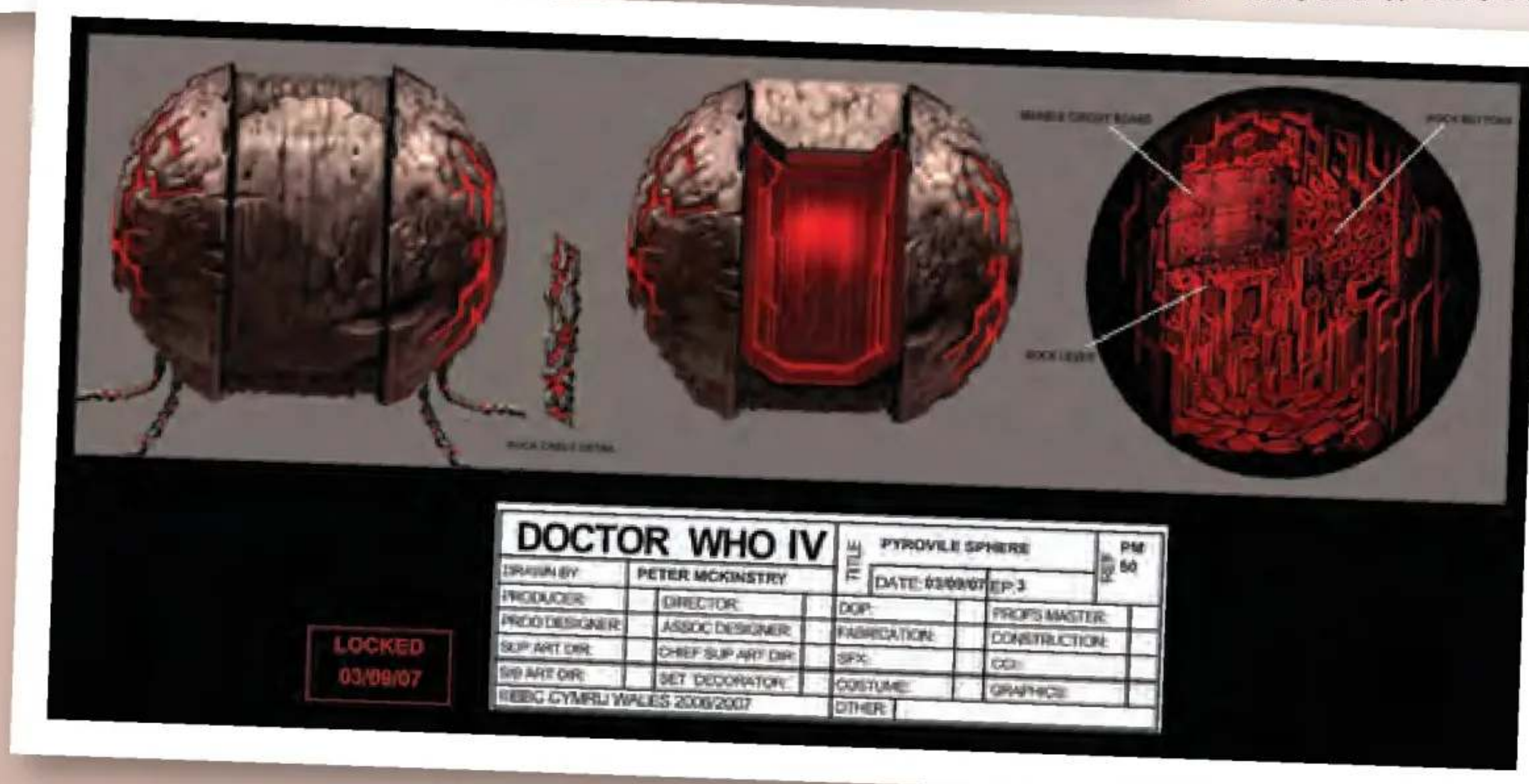
Work resumed back in Cardiff on Tuesday 18 at the Temple of Peace, part of the Welsh Centre for International Affairs. Work from 8am to 7pm covered most of the scenes set in the Temple of Sibyl which did not require the Doctor or Donna; neither David Tennant nor Catherine Tate were on location. Ailsa Berk choreographed the movement of the Sisterhood, Any Effects set up the flaming set dressings and Sarah Lockwood and Rob Mayor of Millennium FX transformed Victoria Wicks into the High Priestess; Wicks wore a foam latex mask created from a lifecast of her face plus Lycra gloves

and also had black dye in her mouth. Originally, it had been hoped that for the visions, statues holding candles would generate flames which would grow and envelope the faces of the figures.

The following day the series' stars were back on



Above and right: Some of Peter McKinstry's design concept art.





location, and work on the Temple scenes completed with the main scene in which the Doctor rescued Donna and confronted the High Priestess as well as the effects sequences for the destruction of the temple. That afternoon, Francesca Fowler and Tracey Childs attended a make-up and costume session for their roles as Evelina and Metella.

Benjamin Cook of *Doctor Who Magazine* and Ian Smith of BBC Interactive were present for recording on Thursday 20 September. This saw the team working on the set of Villa Caecilius, constructed at Upper Boat, covering the scenes of the Doctor staring into the grille before he

and Donna decided to stay, his bribing of Quintus and the sequence of Donna and Evelina feeling the tremor. The ornate set, with a built-in pond, also incorporated steam jets, piped underneath the set which had a habit of making strange noises... and steaming up David Tennant's glasses. Work also began on the effects heavy scene of the magma creature erupting through the floor, with the electricians on set nearly getting a soaking when Francois

Connections: Wheeler dealer

► When the stallholder reveals he has sold the TARDIS, he uses the phrase 'lovely jubbly', an advertising slogan for a 1950s orange drink which had been popularised by Derek 'Del Boy' Trotter in the BBC sitcom *Only Fools and Horses*.



THE FIRES OF POMPEII

STORY 190

'WORK ON THE VILLA SET CONTINUED
ON SATURDAY 22 SEPTEMBER.'

Pandolfo's aim with Quintus' bucket of water was rather ill-judged.

The main effects sequence with the magma beast was completed on Friday 21, along with the first scene of Caecilius and his family, with work covered by *Doctor Who Confidential* and James Moran also at Upper Boat to see his script coming to life. Work on the villa set continued on Saturday 22 with the sequence of the Doctor attempting to recover the TARDIS and Lucius arriving to collect his marble circuit elements. On this day, Fowler was suffering from a bout of food poisoning, but insisted on continuing work... while a bucket stood by off-camera.

Villa set

Ian Smith was again recording on set when work resumed at the villa on Monday 24 September. Work from 8am to 7pm initially focused on the family dealing with Evelina's visions and then the eruption hitting their home. Tennant joined recording at 4.30pm for the sequence of the Doctor returning in the TARDIS to offer Caecilius' family salvation. Blue script revisions were made on this day, covering the Doctor and



Quintus' hurried departure from Lucius' quarters by means of causing the circuit squares to fall to the floor.

The BBC announced details of the story, its setting, guest stars and the Cinecittà filming on Tuesday 25. That morning, Tate was back in Cardiff and recording kicked off with the climactic scenes at the villa as the Doctor left the family to their fate. After lunch, the scenes of the Doctor and Donna in the TARDIS were then recorded, following which the scenes focusing on Donna and Evelina in the latter's bedroom were performed on part of the villa set redressed with screens and fabrics. Millennium FX provided the prosthetic for Evelina's stony arm. Also recorded was the effects shot of water being thrown at the magma beast on the villa set, with regular monster actor Ruari Mears dressed in black for this item.

The main focus for work at Upper Boat on Wednesday 26 September was the small set representing the interior of the rock sphere in which the Doctor and Donna found themselves triggering the fateful eruption. Later, the main unit recorded the final scene on the heavily redressed villa set of Caecilius' new home in Rome.

Stunt arranger Tom Lucy played the Roman soldier whom Quintus hurled a burning torch at in Lucius' quarters, the redressed version of the Upper Boat villa set on which recording focused when

Connections: Oops!

► The Doctor tells Donna that he has been to "Ancient Rome" before and admits that the fire which destroyed the city in 64AD had "a little bit" to do with him; this is a reference to *The Romans* [1965 - see Volume 4] in which the Doctor's spectacles had accidentally focused the sun's rays to burn Emperor Nero's plans of Rome, thus inspiring the ruler to have his own city set alight.

Que?

► When the Doctor says of Donna, "You must excuse my friend. She's from Barcelona," this derives from the general excuse offered in the BBC2 sitcom *Fawlty Towers* for the behaviour of the Spanish waiter Manuel, played by Andrew Sachs.



Left: Lucius Petrus Dextrus - Chief Augur of Pompeii.

Connections: Time War

► Lucius knows that the Doctor came from Gallifrey and Evelina says the Doctor's real name burnt in the Cascade of Medusa, referred to by the Master in *Last of the Time Lords*. [2007 - see Volume 56].



Below:

The Doctor extends the hand of friendship.

recording began at 8am on Thursday 27 September. Jon Moore of Millennium FX also provided Lucius' stony stump arm. Two prop arms had been made from casts of Phil Davis' arm with one being pre-cut in fibreglass for the Doctor to snap; the breaking one was held together by magnets and both were strapped into the actor's costume with Velcro.

Originally it had been indicated that after the Doctor exposed Lucius' arm he would smash it on the ground to destroy it, but David Tennant felt that this was unnecessarily cruel for the Doctor and

asked for the script to be toned down. Tate was not needed until 5pm, after a pick-up shot of a window shattering at the villa had been recorded with the family. After this, the outstanding scenes in Evelina's bedroom between Evelina and Donna were completed by 7pm.

Doctor Who returned to Clearwell Caves in the Forest of Dean in Gloucestershire on Friday 28 September, a venue familiar to David Tennant from recording on *The Christmas Invasion* [2005 - see Volume 51]. Work from 8am to 6pm covered the scenes of the Doctor and Donna making their way along the rock tunnel, and then shots from the Pyrovile point of view of the Doctor, Caecilius and Evelina peering down through the hypocaust grille. Ever



conscious of safety, Tom Lucy was present to check on Donna's fall forward into the rock tunnel to join the Doctor.

The start of the new week saw the *Doctor Who* team at Morlais Quarry in Merthyr Tydfil where a recce took place at 10am, prior to recording from noon through to 10.30pm. The scene on the rocky pass of Lucius and his cult taking the circuit up the mountain began work, followed by the Pyrovile appearing from the cave mouth, and then the Doctor and Donna emerging from the pod – with the prop driven to the location on the back of a low-loader along the A470. After sunset at 7pm, the scene of the travellers and the family by the TARDIS looking down upon the destruction of Pompeii was recorded.

Heart of the volcano

The final day of principal recording on the episode came on Tuesday 2 October, with a night shoot at the premises of Cemex; this was Taffs Well Quarry which appeared as the heart of the volcano between 6pm and 5am, with David Tennant, Catherine Tate and Phil Davis required for the scenes with the Pyroviles in their lair and the demise of Lucius. The venue of this working quarry was



landscaped for the BBC by Cemex, with the company's bulldozers shifting boulders and rubble into place for recording on the bitterly cold night.

Along with action and effects inserts for *Partners in Crime*, an insert shot for *The Fires of Pompeii* was recorded at Upper Boat on Saturday 20 October; this covered a shot of a jet of water being squirted against a black background as the Doctor opened fire with his water pistol. ■

Above:
"I warn you,
I'm armed!"

PRODUCTION

Thu 13 Sep 07 Cinecittà Studios, Via Tusolana, Rome: Pompeii Street 1/Pompeii Marketplace/Pompeii Street 2

Fri 14 Sep 07 Cinecittà Studios: Pompeii Street/Ext Temple of Sibyl/Pompeii Marketplace/Pompeii – Lucius' Quarters

Sat 15 Sep 07 Mount Vesuvius, near Naples: plate shots

Tue 18 - Wed 19 Sep 07 Welsh Centre for International Affairs, Temple of Peace, College Road, Cardiff (Temple of Sibyl)

Thu 20 - Sat 22 Sep 07 Upper Boat Studios – Studio 6: Villa Caecilius

Mon 24 Sep 07 Upper Boat Studios – Studio 6: Villa Caecilius

Tue 25 Sep 07 Upper Boat Studios – Studio 6: Villa Caecilius/TARDIS/ Villa Caecilius – Evelina's Bedroom

Wed 26 Sep 07 Upper Boat Studios – Studio 6: Rock Sphere/Villa Caecilius

Thu 27 Sep 07 Upper Boat Studios – Studio 6: Lucius Quarters/Villa Caecilius – Evelina's Bedroom

Fri 28 Sep 07 Clearwell Caves, nr Coleford, Gloucestershire (Rock Tunnel/ Villa Caecilius – Hypocaust Grille)

Mon 1 Oct 07 Morlais Quarry, Pontsarn Road, Merthyr Tydfil (Rocky Pass/Base of Mountain/Hillside)

Tue 2 Oct 07 Cemex, Taffs Well Quarry, Ty Nant Road, Taffs Well (The Heart of Vesuvius)

Sat 20 Oct 07 Upper Boat Studios: The Heart of Vesuvius

Post-production

Right:

Lucius works to serve the Pyroviles.

Very minor timing cuts were made to the episode. Edits included Caecilius telling Lucius that his workmen had been toiling like Iberians, the Doctor emphasising to Donna that silicon – as used in circuits – was also stone, Donna’s quip about Doris Stokes (or Doricus Stokitus), a short scene in which Donna came and joined the Doctor at the grille in the house to tell him about Evelina’s arm and discuss the soothsayers, and another short scene of a tearful Evelina being comforted by Donna as the tremors hit the darkened villa.

The main CGI effort for the episode from The Mill was for the alien Pyroviles (originating as design concepts from Alex Fort) and the 3D model for the eruption of Vesuvius. In the case of the Pyroviles, two designs were offered to the BBC who selected one which looked more like a

Below:

Caecilius and his family witness great horrors in Pompeii.



Roman gladiator than a zombie. The Mill also offered to extend the jet of water from the Doctor’s water pistol as he fired at the alien in the base of the volcano, but Russell T Davies refused this, preferring the pathetic trickle seen on location. Metella’s line about Quintus, “I tell you Caecilius, that boy will come to no good,” was added in post-production.

Shots of the Moon seen during the eruption were taken from *Pompeii – The Last Day*, the programme which had originally inspired Russell T Davies. Unlike other episodes of the revived *Doctor Who*, the cast list on the rolling caption was billed – with the exception of the two stars – in order of appearance rather than order of precedence. Additional Dialogue Recording (ADR) work was performed at AIR Studios on Monday 21 January 2008. ■

Publicity

- ▶ The BBC Press Office released basic details of *The Fires of Pompeii* on Thursday 27 March and the episode was given a preview screening – along with *Partners in Crime* – at a launch event at the Apollo West End on Regent Street on the evening of Tuesday 1 April; in attendance were Russell T Davies, David Tennant, Catherine Tate and Peter Capaldi. Trailers for the episode appeared on radio and television from Sunday 6 April.
- ▶ On Tuesday 8 – the day after recording on the 2008 Christmas episode began on location in Wales – *Roman Holiday* was the title of Benjamin Cook's Italian set report which kicked off four pages of *Doctor Who Watch* in *Radio Times*, followed up by comments made to Nick Griffiths

by Peter Capaldi and James Moran. Alison Graham again selected the show in *Today's Choices* noting that this was 'serious stuff' in the wake of *Partners in Crime*.

- ▶ Meanwhile, the *Western Daily Press* ran a story from Janet Hughes about the recording of the forthcoming episode at Clearwell Caves as *The Doctor Takes on Vesuvius Under the Forest of Dean*. In this, cave custodian Ray Wright commented, "The caves will be on this Saturday when the Doctor is seen running through the tunnels under Vesuvius."
- ▶ On Saturday 12 April – the day of broadcast for *The Fires of Pompeii* – the *Daily Mail* ran a piece about some of the creatures conjured up by Neill Gorton and Millennium FX.

Above:
Evelina sees
the future.

Broadcast

Above:
Donna faces a
moral dilemma.

- ▶ John Barrowman’s new series *The Kids Are All Right* began its eight-week run on Saturday 12 April, before *The Fires of Pompeii*. Afterwards on BBC Three, *Doctor Who Confidential* focused on the work at Cinecittà Studios in *The Italian Job* from 7.35pm to 8.20pm.
- ▶ *The Fires of Pompeii* performed well; as the second most-watched programme of the day, it beat its ITV1 competition – the new series *All Star Mr and Mrs* – by over two-and-a-half million.
- ▶ The episode was repeated on BBC Three – with an optional commentary

by James Moran, Francois Pandolfo and associate designer James North – at 8pm on Sunday 13 April and 9pm on Friday 18 April, each time followed by *Doctor Who Confidential Cut Down*. A short version of the commentary again ran as *Doctor Who – The Commentary* twice on Sunday 13 April on BBC7.

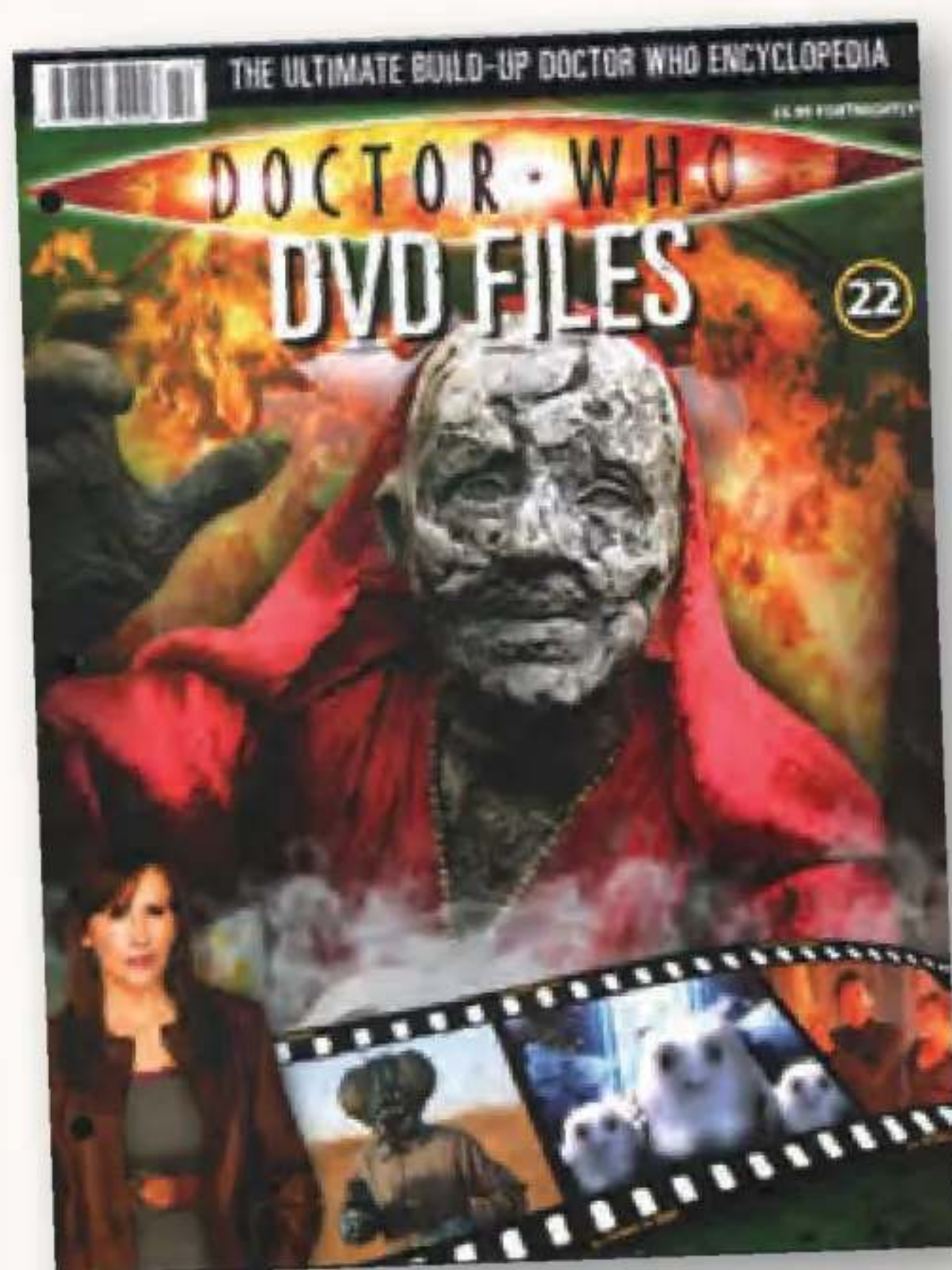
- ▶ “It’s better than I ever imagined,” said James Moran of the finished episode in *Doctor Who Magazine*. “The cast is superb. If I had to single out one person, it’d be Catherine Tate. She just destroyed me during the final scenes. I can’t watch it without crying.”

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Fires of Pompeii	Saturday 12 April 2008	6.45pm-7.35pm	BBC One	48'13"	9.04M (10th)	87

Merchandise

The *Fires of Pompeii* was released on BBC DVD as part of *Doctor Who: Series 4 Volume 1* in June 2008. It was also released on *The Complete Fourth Series* box set in November 2008. This set came with an array of extras and special features which included *David Tennant's Video Diaries*; the *Children in Need* 2007



Special *Time Crash*; trailers; deleted scenes; *Doctor Who Confidential* Cut Downs; and an audio commentary for *The Fires of Pompeii* with David Tennant, Catherine Tate and Tracie Simpson. In November 2009, issue 22 of GE Fabbri's *Doctor Who – DVD Files* featured *The Fires*

of *Pompeii*. The episode was also included on the *Doctor Who: Series 1-4 Box Set* in October 2009, the *Doctor Who Complete Series 1-7* Blu-ray box set in November



2013, the reissued *Doctor Who: The Complete Fourth Series* in August 2014 and as



Left: *Doctor Who Confidential* followed David Tennant to Pompeii.



Far left: *The Fires of Pompeii* featured as part of GE Fabbri's *Doctor Who – DVD Files*.

part of the individual Blu-ray reissue of the *Complete Series Four* in August 2015.

Murray Gold's original music for the 2008 series was released on Silva Screen's CD *Doctor Who: Original Television Soundtrack: Series 4* in November 2008. The track from *The Fires of Pompeii* was *The Sibylline Sisterhood*.

An action figure set for *The Fires of Pompeii* was available from Character Options in August 2008. It included: an 8" Pyrovile magma creature figure and 5" Roman soldier figure with sword and dagger. In 2015, Character Options issued a Pyrovile action figure as part of its 'Time Squad' set.

Covers for *The Fires of Pompeii* were issued by the Stamp Centre in June 2008. Copies were signed by Phil Davis. ■

Left: Character Options' action figure set for the story.

Cast and credits

CAST

David Tennant The Doctor
Catherine Tate Donna Noble
with
Phil Cornwell Stallholder
Karen Gillan Soothsayer
Sasha Behar Spurrina
Lorraine Burroughs Thalina
Peter Capaldi Caecilius
Tracey Childs Metella
Francesca Fowler Evelina
Francois Pandolfo Quintus
Victoria Wicks High Priestess
Gerard Bell Major Domo
Phil Davis Lucius

UNCREDITED

12 Unknown Male Passerbys
12 Unknown Female Passerbys
4 Unknown, Sophia Al Janabi, Jade Knowlden Guards; **Carley Zampella, Hugh Holman, Timothy Hurford** Slaves (inc Rhombus)
4 Unknown, David Martin Clark, Ben Maguire, Timothy Roman Guards

Below:
Karen Gillan as
a Soothsayer.



Tom Lucy, Ben Maguire, Tim Pottinger Roman Soldiers
4 Unknown Rich Men
4 Unknown Rich Women
6 Unknown Stallholders
2 Unknown 10-year-old Children
2 Unknown 5-year-old Children
Natalie Danks Smith 3rd Sibylline Sister
Adele Orchard, Flora Katsouris, Laura Marklew, Lottie Ball, Marie Claire Smith, Katie Holder Sisters
Ruari Mears Black figure
Chris Barber, Noel Brodie, Damien Edwards, Marcus Maggio, Ian Newbury, Andrew Reynolds Cult of Vulcan
Jane S.R. Kyte-Hunt, Daryl Adcock, Stephen Bracken-Keogh, Lindsay Hollingsworth, Nicole Casey, Holly Cracknell, Nicholas Wilkes, Steve Brayham, Paul Sparrowham, Paula Keogh ADR Crowd

CREDITS

Written by James Moran
Producer: Phil Collinson
Director: Colin Teague
1st Assistant Director: Dan Mumford
[uncredited: James Blackwell]
2nd Assistant Director: Jennie Fava
3rd Assistant Director: Sarah Davies
[uncredited: Paul Bennett]
Location Manager: Gareth Skelding
[uncredited: Jonathan Allott]
Unit Manager: Rhys Griffiths
Production Co-ordinator: Jess van Niekerk
Asst Production Co-ordinator: Debi Griffiths
Production Secretary: Kevin Myers
Production Runner: Nicola Brown
Floor Runner: Heddi-Joy Taylor
[uncredited: Andy Newbery]



DOCTOR WHO IV

ROLL 105A	SLATE 61	TAKE 1
EP / SCENE 3/29		
DIRECTOR: COLIN TEAGUE		
DOP: ERNIE VINCZE BSC		
DATE: 19/9/07	VFX N°	A NIGHT INT

'THE CAST IS SUPERB. IF I HAD TO SINGLE OUT ONE PERSON, IT'D BE CATHERINE TATE.'



Above:

Ready for action in the villa.

Right:

Peter Capaldi positions himself for his next scene.

Contracts Assistant: Lisa Hayward
 [uncredited: Kath Blackman]
 Continuity: Sheila Johnston
 Script Editor: Brian Minchin
 Camera Operators: Rory Taylor, Julian Barber
 Focus Puller: Steve Rees [uncredited: Ant Hugill]
 Camera Assistant: Jon Vidgen
 [uncredited: Tom Hartley, Penny Shipton]
 Grip: John Robinson [uncredited: Dave Holliday, Steve Pugh, Marcello Troiani]
 Boom Operators: Jeff Welch, Bryn Thomas
 [uncredited: Anthony Hurst]
 Gaffer: Mark Hutchings
 [uncredited: Federico Conte]
 Best Boy: Peter Chester
 Stunt Co-ordinator: Tom Lucy
 Choreographer: Alisa Berk
 Chief Sup Art Director: Stephen Nicholas
 Art Dept Production Manager: Jonathan Allison
 Supervising Art Director: Arwel Wyn Jones
 Associate Designer: James North
 Art Dept Co-ordinator: Amy Pope
 [uncredited: Anna Coote]
 Set Decorator: Tim Dickel
 [uncredited: Cristina Onori]
 Props Buyer: Catherine Samuel
 Standby Art Director: Jamie MacWilliam

Design Assistant: Sarah Payne
 [uncredited: Peter McKinstry, Al Roberts]
 Storyboard Artist: Shaun Williams
 Standby Props: Phill Shellard, Nick Murray
 Standby Carpenter: Will Pope
 Standby Painter: Ellen Woods
 Standby Rigger: Keith Freeman
 [uncredited: Des Ward, Joshua Freeman]
 Property Master: Phil Lyons
 [uncredited: Paul Aitken]
 Senior Props Maker: Barry Jones



Props Maker: Jon Grundon

[uncredited: Penny Howarth, Nick Robatto]

Practical Electrician: Albert James

Construction Manager: Matthew Hywel-Davies

Construction Chargehand: Scott Fisher

Graphics: BBC Wales Graphics

Costume Supervisor: Lindsay Bonaccorsi

[uncredited: Augusto Grassi, Uliva Pizzetti]

Asst Costume Designer: Rose Goodhart

Costume Assistants: Barbara Harrington,

Louise Martin [uncredited: Andi Mears,

Gemma Evans, Giampaolo Grassi, Cristinia Casani,

Augusto Volpini]

Make-Up Artists: Pam Mullins, Steve Smith,

John Munro, Morag Smith

[uncredited: Cathy Davies, Sara Angharad]

Casting Associates: Andy Brierley, Amy Rogers

VFX Editor: Ceres Doyle

Post Production Supervisors: Samantha Hall,

Chris Blatchford

Post Prod Co-ordinator: Marie Brown

SFX Co-ordinator: Ben Ashmore

SFX Supervisor: Danny Hargreaves

Prosthetics Designer: Neill Gorton

Prosthetics Supervisor: Rob Mayor

Prosthetic Make Up Artists: Sarah Lockwood

Prosthetics Technician: Jon Moore

Online Editors: Matthew Clarke, Mark Bright

Colourist: Mick Vincent



Above:

Recording
in the Italian
sunshine.

3D Artists: Adam Burnet, Jean Claude Deguara,

Nick Webber, Andy Guest, Neil Roche, Ruth Bailey

2D Artists: Russell Horth, Bryan Bartlett,

Murray Barber, Adrian Cirulli

Matte Painters: Simon Wicker, Alex Fort,

Charlie Bennett

VFX Co-ordinators: Jenna Powell, Rebecca Johnson

VFX Production Assistant: Marianne Paton

On Set VFX Supervisor: Tim Barter

Dubbing Mixer: Tim Ricketts

Supervising Sound Editor: Paul McFadden

Sound FX Editor: Paul Jefferies

Finance Manager: Chris Rogers

Line Producer Italy: Guido Cerasuolo

With thanks to the BBC National Orchestra of Wales

and Cinecittà Studios, Rome

Original Theme Music: Ron Grainer

Casting Director: Andy Pryor CDG

Production Executive: Julie Scott

Production Accountant: Oliver Ager

Sound Recordist: Julian Howarth

Costume Designer: Louise Page

Make-Up Designer: Barbara Southcott

Music: Murray Gold

Visual Effects: The Mill

Visual FX Producers: Will Cohen, Marie Jones

Visual FX Supervisor: Dave Houghton

Special Effects: Any Effects

Prosthetics: Millennium FX

Editor: Mike Hopkins

Production Designer: Edward Thomas

Director of Photography: Ernie Vince BSC

Production Manager: Tracie Simpson

Executive Producers: Russell T Davies,

Julie Gardner

BBC Wales

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Profile

CATHERINE TATE

Donna Noble

Born 12 May 1968 as Catherine Jane Ford, Catherine grew up in the Brunswick Centre residential development in Bloomsbury, central London. Her father left before she was born, so she was raised by her mother, florist Josephine Ford, her grandmother and godparents.

Though happy in her extended family unit, she suffered OCD-type anxieties, believing that if she left a jumper on the floor, her mother, whose name also began with J, would experience misfortune.

At St Joseph's Roman Catholic Primary School, Holborn, she made her stage début aged four in a Nativity play.

At Notre Dame, a Southwark convent school, Ford realised she wanted to act. The school had no suitable drama course, so for her final year she attended boys' school Salesian College, Battersea.

She joined the National Youth Theatre and studied at the Sylvia Young Theatre School for a week but decided against its emphasis on light entertainment.

At the fourth attempt she got into London's Central School of Speech and Drama, studying between 1990-3. Central students were cast in an unbroadcast BBC sitcom pilot *Hands Together*, recorded July 1992, with Tate as female lead alongside classmate Shaun Dingwall.

She had already made her screen début with a walk-on in medical sitcom *Surgical Spirit* (1991), and on graduating took small roles in *The Bill* (1993/1994/1997) and *London's Burning* (1994/1998).

Theatrical ambitions saw her tour in *All My Sons* (1994), before a year in small parts at the National Theatre, including *The Way of the World* (1995/6) and *The Prince's Play* (1996). She later progressed to the Royal Shakespeare Company and was Smeraldina in *The Servant of Two Masters* (2000/1).

It was trying stand-up comedy however that Tate found creatively empowering. A televised example of her set came with *The Stand Up Show* on 9 January 1999. In 2000 she was in the Perrier-nominated *Lee Mack's New Bits* at the Edinburgh Festival.

An early TV comedy appearance came on Channel 4 sketch show *Barking* (1998) alongside David Walliams, Matt Lucas and Peter Kay. She also found work in *Men Behaving Badly* (1994), *That Peter Kay Thing* (2000), *Harry Hill* (2000), Simon Munnery's *Attention Scum* (2001), *TVGoHome* (2001), *Big Train* (2002) and Dawn French sitcom *Wild West* as Angela Phillips (2002/2004).

BBC comedy executive Geoffrey Perkins had seen her at Edinburgh and had her develop *The Catherine Tate Show*, aired on BBC Two from February 2004. Creations included the foul-mouthed Nan and strop

Right:

"Am I bowered?" Catherine Tate as Lauren Cooper.



teenage schoolgirl Lauren Cooper, with the catchphrase, “Am I bovvered?”

Its first series won her Best Comedy Newcomer at the British Comedy Awards; the second a prize for Best British Comedy Actress. By 2006’s third series, “bovvered” was a national catchphrase, and named British Word of the Year.

After an unbroadcast pilot of Lee Mack sitcom *Not Going Out* (2005), she turned down a full series to concentrate on her own show.

She continued to take dramatic roles in TV series *Marple* (2005), *Twisted Tales* (2005), *Bleak House* (2005) and on stage in *Some Girl(s)* (2005, Gielgud Theatre).

To widespread surprise, Tate suddenly materialised aboard the TARDIS at the coda ending to the *Doctor Who* 2006 series finale *Doomsday* [– see Volume 53], broadcast 8 July. Following the shock reveal, a BBC press release confirmed Tate would guest in upcoming Christmas special *The Runaway Bride* [2006 – see Volume 54].

“I’m honoured and delighted to be joining David Tennant aboard the TARDIS,” she said in the statement. “I was holding out for a summer season at Wigan Rep but as a summer job, this’ll do.”

The cliffhanging sequence had been secretly filmed on 31 March 2006, while the second series wrap party was taking place, using a skeleton crew.

Her character, Chiswick secretarial temp Donna Noble, was intended as a ‘rebound’ one-off companion to lift the



Right:

Catherine Tate as her comedy-creation Nan.

mood for the Christmas Special, and diffuse the Doctor's angst over Rose's departure.

Russell T Davies enthused about his new co-star to *Doctor Who Magazine*: "I'd always watched *The Catherine Tate Show*, always loved it, and anyone with that much skill is way beyond a comedy performer; that's good acting, full stop."

At a press conference, the question was put to Tate, would she go back full-time if asked? "Well they *didn't* ask me!" was her reply. After Donna's one-off appearance, Martha Jones was the companion for the third season.

Yet this period coincided with Tate thinking of moving on from her successful comic characters, which had received four BAFTA nominations in three years.

As she explained in *The Observer* in October 2006; "Before I'm ensconced forever saying, 'Am I bovvered?' I'd like to mix things up, work-wise."

Occasional appearances as her comic personae included sketches for *Comic Relief* aired on 16 March 2007. In one, Lauren appeared with then Prime Minister Tony Blair, and in another David Tennant played Lauren's new English teacher, whom she reckons resembles the Doctor, accusing him of fancying Billie Piper.

A special *Catherine Tate Show* was shown Christmas Day 2007, its last full episode to date.

Back in March 2007, however, there had been a surprise for Tate in relation to her future and *Doctor Who*: "When I was asked to [return], I genuinely couldn't believe they'd asked me. I was having lunch with Julie [Gardner] and it was the last thing I thought we were going to have a conversation about... I just thought it was a fantastic opportunity."

Meanwhile, Tate interviewed David Tennant for Radio 4's chat show *Chain Reaction* in March 2007, both knowing she



was returning as Donna (the programme finally aired February 2008).

The secret was out on 3 July 2007, Tate announcing: "I am delighted to be returning to *Doctor Who*. I had a blast last Christmas and look forward to travelling again through time and space with that nice man from Gallifrey."

Donna duly returned for the fourth series with *Partners in Crime* [see page 64] transmitted 5 April 2008, although shooting began with *The Unicorn and the Wasp* [2008 – see Volume 58] filmed early August 2007.

"Catherine, like David, is limitless," said showrunner Russell T Davies on her return. "Anything you throw at her – tragedy, comedy, action, even plain old plot exposition – she grabs hold of it and makes it a thousand times better than your script."

After a full series, including a fine performance in the Doctor-lite *Turn Left* [2008 – see Volume 59], she was written out with the Doctor/Donna's meta-crisis of *Journey's End* [2008 – see Volume 60], recorded March 2008 and aired 5 July. The season won Tate a *TV Quick* Award for Best Actress in a Drama Series.

She also narrated two *Doctor Who* audiobooks, *The Forever Trap* (2008) and *The Nemonite Invasion* (2009), and was among the guests on *Buzzcocks – the Doctor Who Special*, shown 16 December 2009.

Tate returned to cameo in both episodes of *The End of Time* [2009/10 – see Volume

62], with her (second) wedding featuring among the closing scenes of David Tennant's era.

Moving on from *Doctor Who*, she hoped to semi-retire her comic characters, saying in 2007: "I've never said I'll never do *The Catherine Tate Show* again, but the reality is that it's hard to keep coming up with ideas. It's time to take a break and do something different... I don't want it to outstay its welcome."

She could be frustrated by pigeonholing: "People will make a distinction between comedy and acting. I think it's mainly snobbery. People look down on it. You're not considered a serious actor, so you're not considered as worthy. People who have done serious roles will be viewed in a different light to those of us who make people laugh, which is a brilliant thing to do, and not particularly easy."

She revived Joannie 'Nan' Taylor for a 2009 *Nan's Christmas Carol* (David Tennant was among the guests) and two further special episodes over Christmas 2015.

Other comedy performances included *Psychobitches* (2012) and a major ongoing

role as President of Special Projects Eleanour Donna 'Nellie' Bertram in the US version of *The Office* (2011-13).

A UK remake of US sitcom *Everybody Loves Raymond*, co-starring with old pal Lee Mack in *The Smiths* (2013), did not get past an unbroadcast pilot.

She was brassy French teacher Miss Postern in two series of sitcom *Big School* (2013/14), starring with another former colleague, David Walliams. She later appeared in Walliams' television adaptation of his children's novel *Billionaire Boy* (2016).

Stage work has included *Under the Blue Sky* (2008, Duke of York's), a return to the National in *Season's Greetings* (2010/11) alongside Mark Gatiss, Sondheim musical *Assassins* (2014/15, Menier Chocolate Factory, London) and, most notably for *Doctor Who* fans, as Beatrice in *Much Ado About Nothing* (2011, Wyndham's Theatre) co-starring with David Tennant as her Benedick.

She reprised Donna in three Tenth Doctor audio adventures for Big Finish, recording *Technophobia*, *Time Reaver* and *Death and the Queen* over three days in mid-October 2015. The adventures were released in May 2016.

2016 also brought shortlived theatre production *Miss Atomic Bomb* (St James Theatre) and a long-awaited live tour of *The Catherine Tate Show* to the stage.

Tate's comedy films include *Sixty Six* (2006), *Love and Other Disasters* (2006), *Scenes of a Sexual Nature* (2006), *Starter for 10* (2006), the title role in *Mrs Ratcliffe's Revolution* (2007), TV movie *The Bad Mother's Handbook* (2007), *Gulliver's Travels* (2010), *Monte Carlo* (2011), *Nativity 3: Dude, Where's My Donkey?!* (2014) and *SuperBob* (2015). She has voiced animated movies *Khumba* (2013), *Asterix and Obelix: Mansion of the Gods* (2014) and *Happy Family* (2017).

Daughter Erin was born January 2003 with then-partner, stage manager Twig Clark. ■

Left:

Delighted Donna! Catherine Tate joins *Doctor Who* as the companion for the 2008 series.



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VOYAGE OF THE DAMNED

The TARDIS collides with another spaceship – the *Titanic*. As a stowaway on board, the Doctor soon discovers that the ship is on a collision course with Earth. With help from his new friend Astrid Peth, the Doctor must avert disaster before time runs out...

PARTNERS IN CRIME

While investigating Adipose Industries' new weight-loss pill, the Doctor bumps into his old friend Donna Noble. But can they put an end to Miss Foster's alien threat before it escalates out of control?

THE FIRES OF POMPEII

The Doctor and Donna land in Pompeii the day before Mount Vesuvius is due to erupt. Why can't the local Soothsayers foresee this cataclysmic event? And should the Doctor walk away from this fixed point in history without saving anyone?

